

THE COMPLETE BEATLES!

PAUL, GEORGE & RINGO LOOK BACK

®

GUITAR WORLD

5 SONGS

VAN HALEN *"Can't Get This Stuff No More"*

BEATLES *"Mother Nature's Son"*

KORN *"No Place To Hide"*

SHERYL CROW *"If It Makes You Happy"*

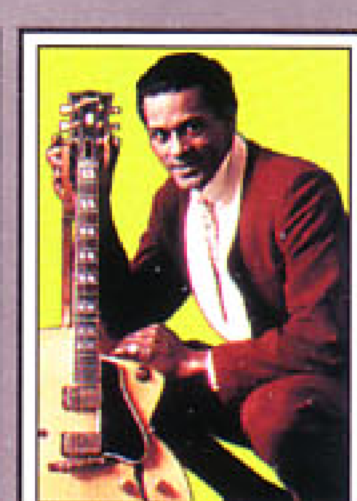
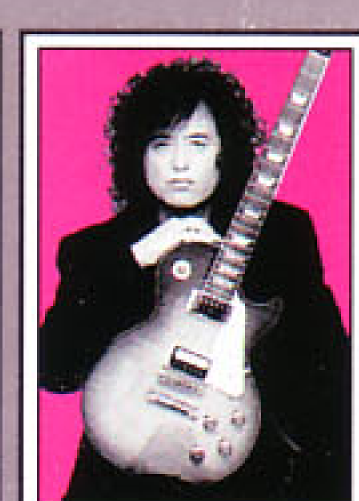
MARILYN MANSON *"The Beautiful People"*

SPECIAL COLLECTOR'S ISSUE

100 GREATEST GUITARISTS OF ALL TIME





LIVE & SILVERCHAIR IN THE STUDIO

GRATEFUL DEAD • METALLICA • YNGWIE

FEBRUARY 1997

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CONTeNTS



100



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This page: Mark Todd, Ed Sirrs/Retna, Sygma
Guitar: Robert Knight

DEPARTMENTS

MASTER CLASSES

TRANSCRIPTIONS

BASSLINES INCLUDED:

THE WINTER OF MY DISCONTENT



PHOTO ILLUSTRATION BY ANASTASIA VASILAKIS

CHOOSING THE TOP 100 guitarists of all time is not a task that should be left up to any single mortal. And so, in my infinite wisdom, I decided to take a democratic approach: everyone on *Guitar World*'s staff was asked to compile their own personal top 100 list, after which we would fashion a final version that was acceptable to everyone.

There were some kinks to my plan. While it gave everyone the right to lobby for their favorite guitarists, it also guaranteed that no one would be absolutely satisfied. Lifelong heroes would not make the final roll call, and there would be grave consequences.

For example, Managing Editor Tom Beaujour almost hung himself with a checkerboard noose when it became clear that his idol, Rick Nielsen of Cheap Trick, wasn't going to make the cut. And when acoustic blues great Blind Blake was omitted, Executive Editor Harold Steinblatt threatened to report all of us to the National Association of Visually Challenged Bluesmen.

I, too, was a victim of my own editorial policy, when an important figure in my personal guitar pantheon was not included: the great albino blues rocker Johnny Winter. It is with great joy, therefore, that I shamelessly invoke executive privelege and give you the lowdown on the good Johnny.

Raised in Beaumont, Texas, Winter was still an unknown when, in 1968, he was the subject of a rave write-up in *Rolling Stone*. This led to a fat record deal with Columbia, a gig at the legendary Woodstock festival and superstardom in the Sixties and Seventies. His first two albums, *Johnny Winter* (1969) and *Second Winter* (1969), established him as a virtuoso blues rocker, the likes of which would not be seen again until the arrival a decade later of fellow Texan SRV, Stevie Ray Vaughan. But it was on his fourth album—*Johnny Winter And/Live* (1971)—that Winter really went to town. With second guitarist Rick Derringer pushing him to his limit, Winter dished out super-injected sheets of pure guitar lightning, while putting his twisted personal stamp on such standards as "Jumping Jack Flash," "Johnny B. Goode" and "Good Morning Little School Girl." A balls-to-the-wall, gonzoid extravaganza of the very highest order, *And/Live* ranks right up there with the best of Hendrix, Clapton and Van Halen.

So there, I've had my say. The GW staff has had their say—although Steinblatt would like to add that Blind Blake had a "great thumb." We can't wait to hear what you think.

—BRAD TOLINSKI
Editor in Chief

TUNE UPS



Silverchair

freak preview

By **Ben Xavier**

"THE NEW ALBUM is called *Freak Show*," says Silverchair's singer/guitarist Daniel Johns. "It seemed like a good theme for an album and a tour. Being in a band is a lot like working in a circus or freak show. You set up and play, and then pack up and move to the next city."

Even if life is a carnival for the teenaged Australian power trio, their sophomore effort demonstrates that they are not clowning around. Intense new songs like "Slave," Abuse Me" and "Cemetary" reveal a darker, more disturbing vision than their multi-Platinum debut, *Frogstomp*.

"We didn't sit down and say, 'Okay, we're going to write a really dark album'," explains Johns. "It just came out like that. We did, however, have a pretty strong idea of what we wanted *Freak Show* to sound like. We were trying to fuse a really hard, compressed sound associated with bands like Helmet and Quicksand with a looser, live-in-the-studio approach associated with producer Steve Albini. We got somewhere in between and we're really happy with it."

Meanwhile, the precocious band has other urgent business to attend to: finishing high school. "Yeah, we're in our final year now," says 17-year-old bassist Chris Joannou. "We go from eight until two in the afternoon at a general public school."

Is it a hassle after touring the world as teenage rock stars?

Both Johns and Joannou shake their heads. "It's kind of good, actually," says Joannou. "You get to catch up with all your mates."



Cake

flour power

By **Jon Wiederhorn**

IN A WORLD where Alice In Chains share air time with Beck, and the Red Hot Chili Peppers tango with Alanis Morissette, Cake offer an alternative to the alternatives.

Mingling country-rock rhythms with jazz trumpet hooks, hip-hop beats and funk grooves, the Sacramento-based band is diverging from the path forged by groups like Camper Van Beethhoven and Soul Coughing and carving their own eclectic and innovative niche.

"We started this band by eliminating everything we didn't like about music and keeping everything that was left," says vocalist/rhythm guitarist John McCrea.

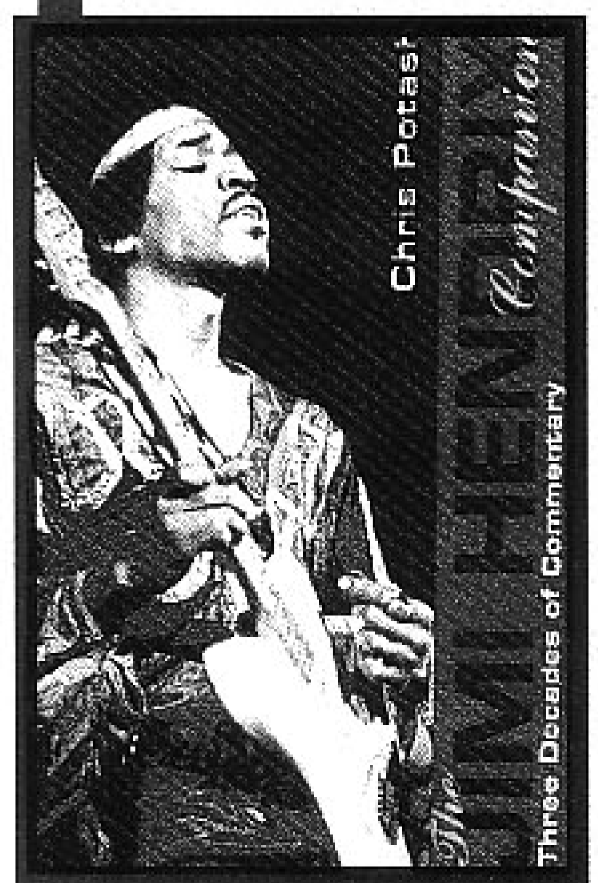
Ultimately, Cake didn't get rid of much—except for the grim mega-rock that overflows MTV's "Buzz Bin." "Our sound may be schizophrenic, but at least it's not myopic," says McCrea. "It's weird to me that people cling so tightly to a very narrow spectrum of alternative music or indie music. There's so much more out there to listen to."

The band's second album, *Fashion Nugget* (Capricorn), which features the hit single "The Distance," shows a wide range of influences, including Creedence Clearwater Revival, James Brown, Sly & the Family Stone, Hank Williams Sr. and even Cole Porter. To emphasize their diversity even further, Cake added faithful covers of Gloria Gaynor's "I Will Survive" and Willie Nelson's "Sad Songs and Waltzes" to *Nugget.* And to convolute their sound even more, McCrea played his guitar parts on a trashy Goya acoustic guitar and a Fender Sidekick, while lead guitarist Greg Brown used a 1965 Guild Starfire and a mid-Sixties Sears Twin 12 amp.

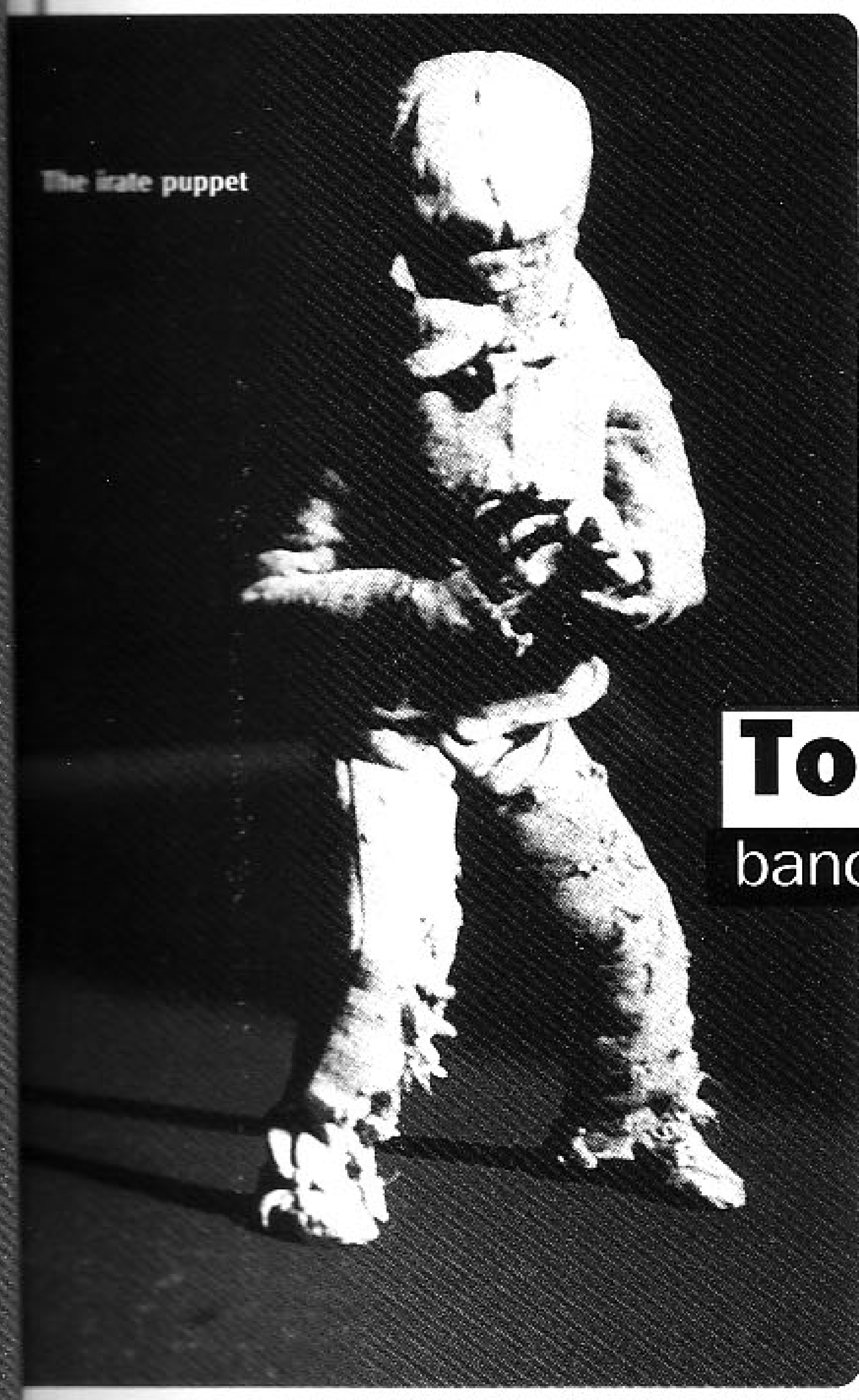
"We're not consciously trying to be weird," insists Brown. "When we started the band five years ago, John had the same equipment and was playing the same songs by himself at a coffee house. We started out playing on this stuff because we couldn't afford Marshall stacks, and now that we've done it so long this way, we've learned to make it work."

whammy bar

PURPLE RAVES: The *JIMI HENDRIX COMPANION* (Schirmer Books), a compendium of material published in the U.S. and British press over the past three decades, explores the world of Hendrix through reviews, essays, interviews and profiles. The jam-packed volume draws on the work of well-known critics, including DAVE MARSH, LESTER BANGS and *GUITAR WORLD*' S own TOM GOGOLA, whose epic fantasy piece "What If Hendrix Had Lived" (GW, Jan '96) is reprinted in its glowing entirety.



In other printed matters, Rhino Books has just released *THE GREATEST ROCK & ROLL*



The irate puppet

Tool Scandal!

band gives animated puppet the boot

By **Jeff Gilbert**

THE MOST POPULAR member of Tool doesn't write songs, play an instrument or, for that matter, tour with the group. He's the tortured puppet who, in "Sober," Tool's first video off the breakthrough album *Undertow*, was responsible for making sure raw meat flowed freely through a metal pipeline. The puppet thus garnered critical raves for his portrayal of the common man set against a maelstrom of doom n' gloom grunge.

However, in a curious move towards the mainstream, Tool have excluded the popular clay figure from their new videos. *Guitar World* spoke with rock's original meat puppet about what it's like to be another casualty of corporate downsizing.

GUITAR WORLD: We understand you're bitter and angry about your former bandmates giving you your walking papers.

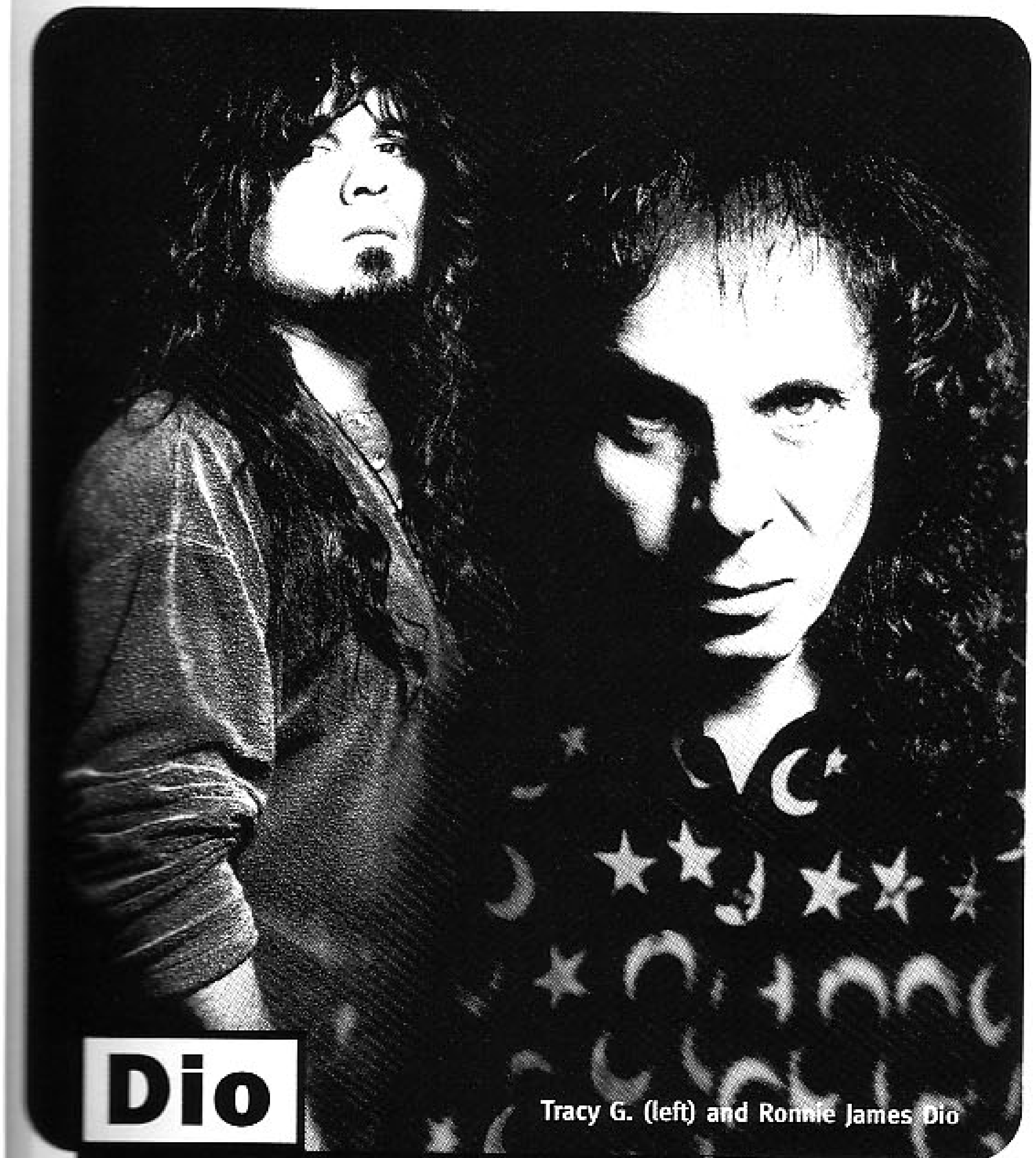
MEAT: Yeah, well, how would *you* feel? I was *this close* to making the big time. Now look at me—I'm doing stand-ins for the new Fox Television show, *Howdy Doody 1999*. I couldn't even get stunt work in *Toy Story*. Goddamned computerized puppets. What the hell do they know about acting?

GW: Have you heard the new Tool album?

MEAT: What a piece of overwritten crap. All they did was take the songs from the last album and add more guitar to them. Hell, they didn't even bother to change half the lyrics. I was the one who came up with "Stinkfist" two years ago. It was after a date with your sister *[chuckles raspily, coughs up a wad of dark-hued phlegm]*.

GW: Uh, so what are your plans for the future—joining another band, perhaps?

MEAT: Whatever pays the friggin' rent. That's the problem with being a puppet in this business—someone's always pullin' yer strings.



Tracy G. (left) and Ronnie James Dio

Dio

metal machine music

By **Mordechai Kleidermacher**

RONNIE JAMES DIO is back with a new album, but don't expect it to be filled with demons, wizards or any of the other usual fantasy-based themes that have so dominated his records in the past. What you will find on *Angry Machines* (Mayhem) are "Dying in America," "Institutional Man" and other songs which lyrically and musically depict a grim social reality, and feature some of the meanest and heaviest darn riffs that Ronnie has ever dished out. That's quite an achievement, considering that Dio is an alumnus of two of metal's all-time heaviest bands, Black Sabbath and Rainbow.

"The one thing I wanted to avoid at all costs was making the same record again," explains Dio. "And one of the things that was so important was that a lot of alternative music—whether I like it or not—was about experimenting and doing things that were breaking down traditional rules. Just five or six years ago, if you tried to do something in 7/4 or you wanted to slip a 5/4 in some place, you were afraid that your audience would break your legs because it couldn't cope with it. We were so happy that some of these rules were breaking down, and so, on this record, we just did what *we* felt like doing; we just took all the chances that we possibly could. But we also wanted to keep our traditional sound, so the heaviness is still there."

Thank guitarist Tracy G for that. He's the guy responsible for *Angry Machines*' wealth of crushingly brilliant riffs. "I used this thing called a baritone guitar," explains the 35-year-old native Californian, who previously played with the band World War III. "It's in between a guitar and a bass in pitch. It's got six strings just like a regular guitar, but because it's made with a small-scale bass neck, you can tune it one full octave below regular E and it holds the pitch perfectly. I plugged it through my guitar rig, man, and it was like the end of the world. This thing sounded heavier than an elephant."

whammy bar

STORIES, **a collection of more than 100 outrageous, steamy and downright scandalous tales spanning rock's colorful four-decade history featuring the likes of ELVIS PRESLEY, the SEX PISTOLS, JANIS JOPLIN, GUNS N' ROSES, JAMES BROWN and many others.**

"All I Want," "Gone Away" and "The Meaning of Life" are among the 13 songs on *Ixnay on the Hombre*, the forthcoming album from the OFFSPRING due February 4 on Columbia Records. The album opens with a guest rant by former DEAD KENNEDYS frontman JELLO BIAFRA and was produced and mixed by DAVE JERDEN (Jane's Addiction, Social Distortion).

To celebrate the release of its greatest-hits package, Eighties glam metal gods POISON, who sold over 17 million albums in their heyday, have reunited with original guitarist C.C. DeVILLE. The group parted ways with DeVille in 1992 as a result of his rampant substance abuse problems, as well as "personal differences," which culminated in DeVille and vocalist BRET

Numbers of the Beast

iron maiden's greatest hits

By **David Grad**



"YOU CAN'T PLEASE all the people, all the time," declares Iron Maiden guitarist Dave Murray. The occasion for the cliché is the release of *Best of the Beast* (Castle), a 2-CD retrospective of the band's 20-year, 14-album career. Despite the fact that the new, limited-edition set contains 27 cuts of headbanging ecstasy and comes complete with a 60-page, hardcover booklet crammed with photos and lyrics, Murray has already heard grumblings of discontent from some Maiden completists. But while he isn't unsympathetic to the gripes of those rabid devotees, his conscience, at least as far as this release is concerned, is clear.

"Considering the wealth of material we had to choose from, I think that *The Beast* is as good a cross section of our work as you're ever going to get. It highlights our various vocalists—from Paul Di'Anno to Bruce Dickinson to Blaze Bayley—and shows how Iron Maiden's music evolved from the raw and rough stuff on our first couple of releases to the more polished material of the present."

In the latter category, Murray is particularly pleased with "Virus," a new song written specifically for *The Beast*. "It's a creative renaissance," he enthuses. "I think anybody listening to these CDs will understand why we feel that if it was all over tomorrow, we would go away feeling satisfied: We played our own music, on our terms, were uncompromising and did it all pretty much without radio airplay or MTV."

Tonic

root rock

By **Meredith Ochs**

EMERSON HART'S CHILDHOOD fantasy had just come true: He and his band Tonic performed on New York radio legend Scott Muni's afternoon program on WNEW-FM. The 27-year-old singer/songwriter, a native of the Jersey shore, grew up listening to the gravel-voiced Muni spin rock and roll records on his popular show. "I remember riding my Schwinn with a transistor radio taped to the handlebars," he says. "And today, when he said, 'Tonic, they're a great band,' I thought, 'Holy shit!' "

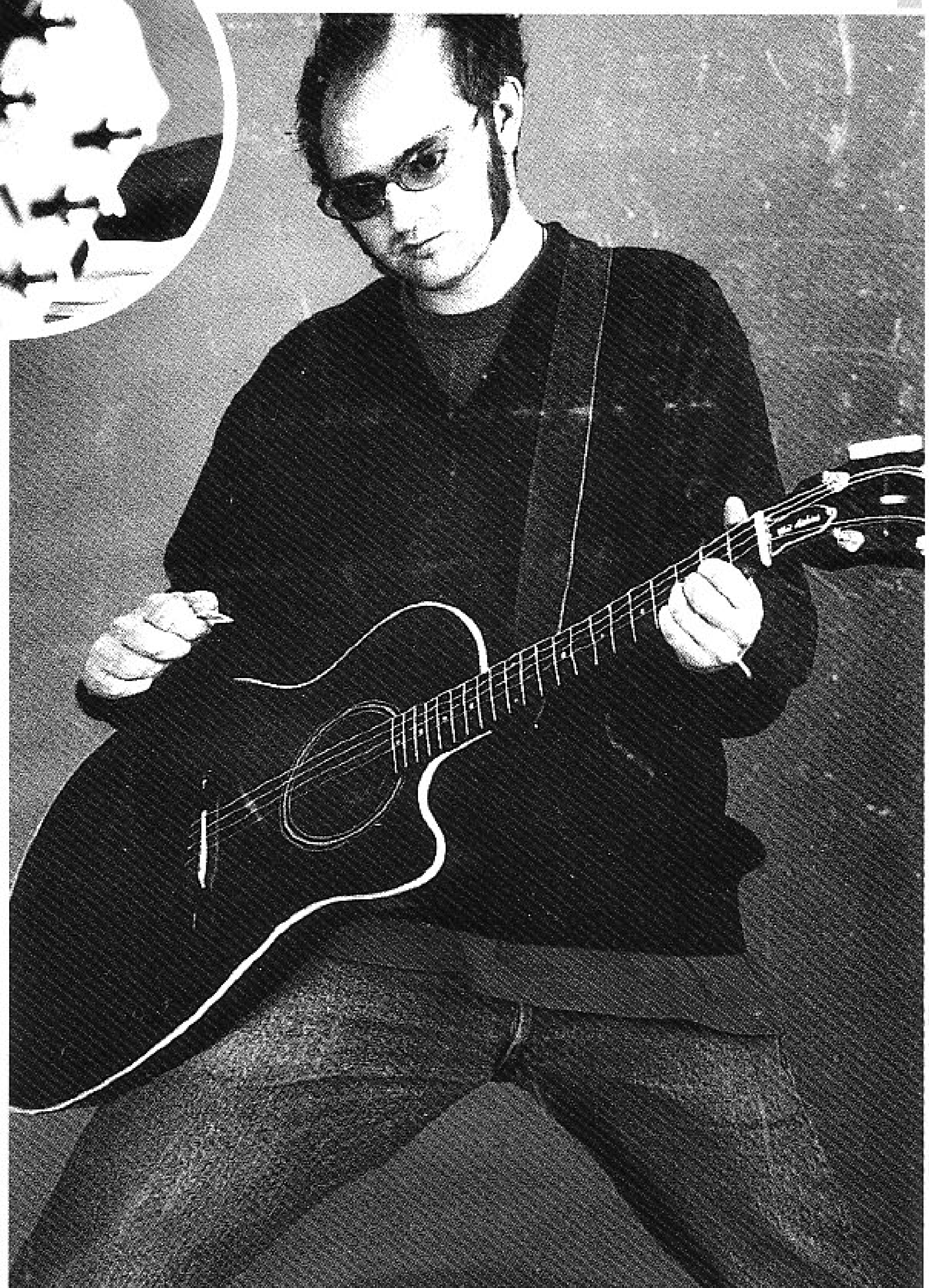
Classic rock radio wasn't the only source of Hart's musical taste. "The record store in my town was also a head shop," he says, "where you could listen to records and smoke." Siblings played a part as well. "I had a couple of older sisters, so there was no escaping Peter Frampton in my house." The Seventies-rock influence is easily identifiable on Tonic's first major label release, *Lemon Parade* (A&M), as lead guitarist and native New Yorker Jeff Russo effortlessly evokes the riffs of Led Zeppelin, Thin Lizzy, Pink Floyd and Aerosmith.

Hart and Russo were casual acquaintances in New York, but it wasn't until they had both moved to Los Angeles that Tonic was formed. "We got together, drank some bourbon and just started writing," says Russo. With their constant touring schedule, however, Tonic doesn't have much time to indulge in any sort of excess. "All we do now is play, sleep and play some more," says Russo. "Sometimes we even eat."



Jeff Russo (above) and Emerson Hart (right)

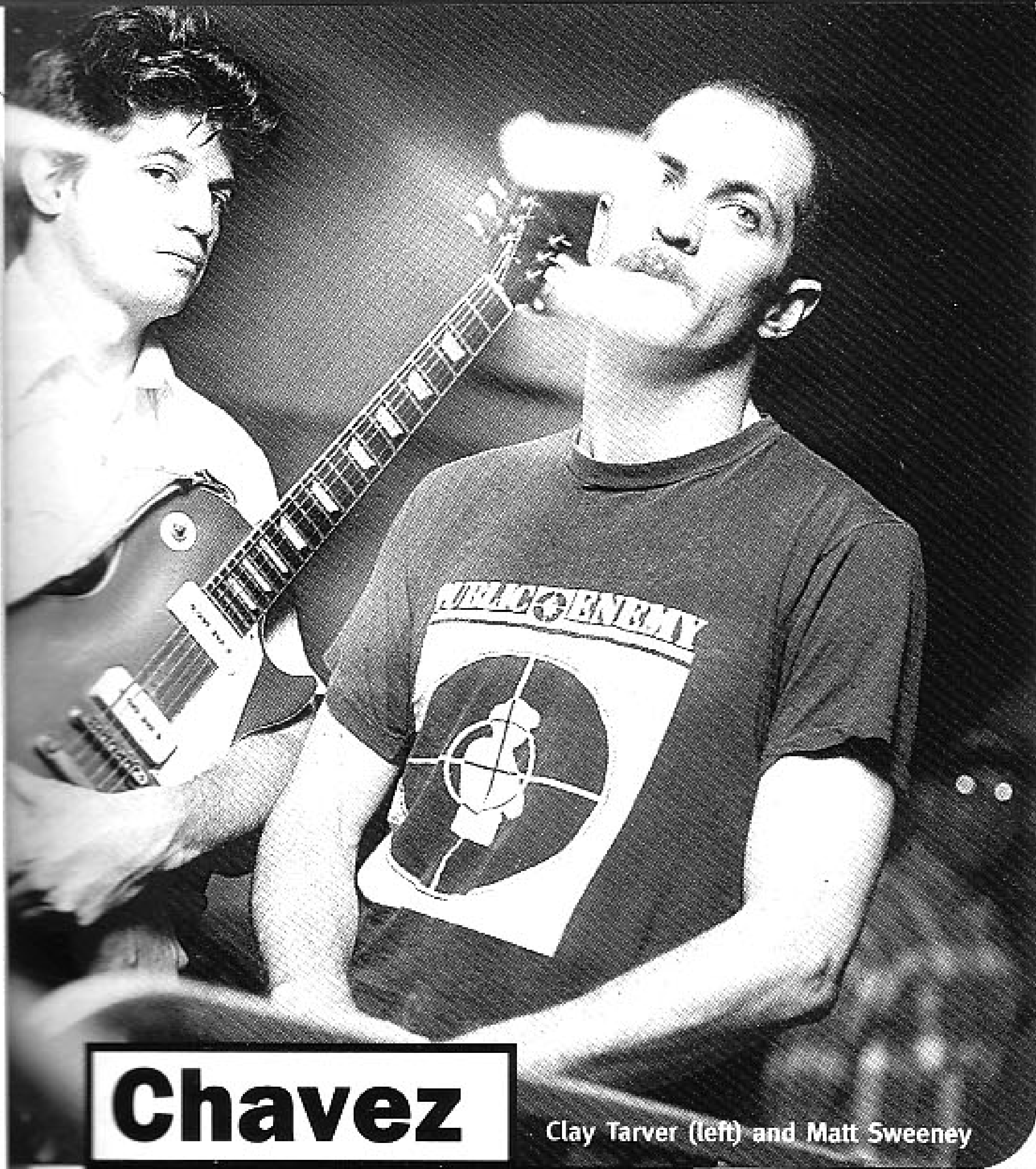




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Clay Tarver (left) and Matt Sweeney

Chavez

riders on the storm

By **Jon Wiederhorn**

WITH A LINEUP comprised of ex-members of Skunk, Live Skull and the criminally underrated Bullet LaVolta, Chavez have the pedigree, chops and experience to be a successful alternative rock band—they just choose not to be. Blame it on the 'been-there-done-that syndrome,' but guitarists Matt Sweeney and Clay Tarver have opted to avoid the mainstream alternative milieu and focus on something far more experimental.

"We wanted to come up with music that was surprising to us," says Sweeney, explaining *Ride the Fader*, the band's second album for Matador. "I never know what the fuck Clay is doing on his Les Paul, and he can't play what I'm playing. We just try to listen to each other and feed off that."

But for Chavez, songwriting isn't just about jamming; it's a time-consuming process that involves as much thinking as playing.

"If anyone came to watch us practice, they'd be bored to tears," says Tarver. "At first, we'll turn our brains off and just play. But then, when it comes down to arranging things, it turns into this really scientific process that we tend to become really overly intellectual about."

It may be that some deep thought is just what alternative rock needs to get out of its mid-Nineties doldrums. "There's a huge glut of terrible, half-assed bands that have been signed," complains Sweeney. "But if you look under the surface, there are always going to be people that want to put out fucked up records. We've missed the boat and that's the way we want it. We always want to be ahead of our time."

whammy bar

MICHAELS coming to blows. "C.C. and I have certainly had our differences," acknowledges Michaels. "But I must admit it feels great to know that he's back in the band. He has been completely clean and sober for a while. He's in great shape and writing great music, though he's still completely insane."

In other hair farmer news, MOTLEY CRUE bassist NIKKI SIXX's response to the departure of drummer ERIC SINGER and guitarist BRUCE KULICK from KISS recently caused quite a ruckus on America Online's Music Message Center. Sixx demonstrated support for his friend Kulick by posting the inflammatory line, "The greedy Jews fired them," a reference to GENE SIMMONS and PAUL STANLEY. Nikki later apologized publicly to Simmons, Stanley and Kulick (who's also Jewish) for the comment.



Nikki Sixx

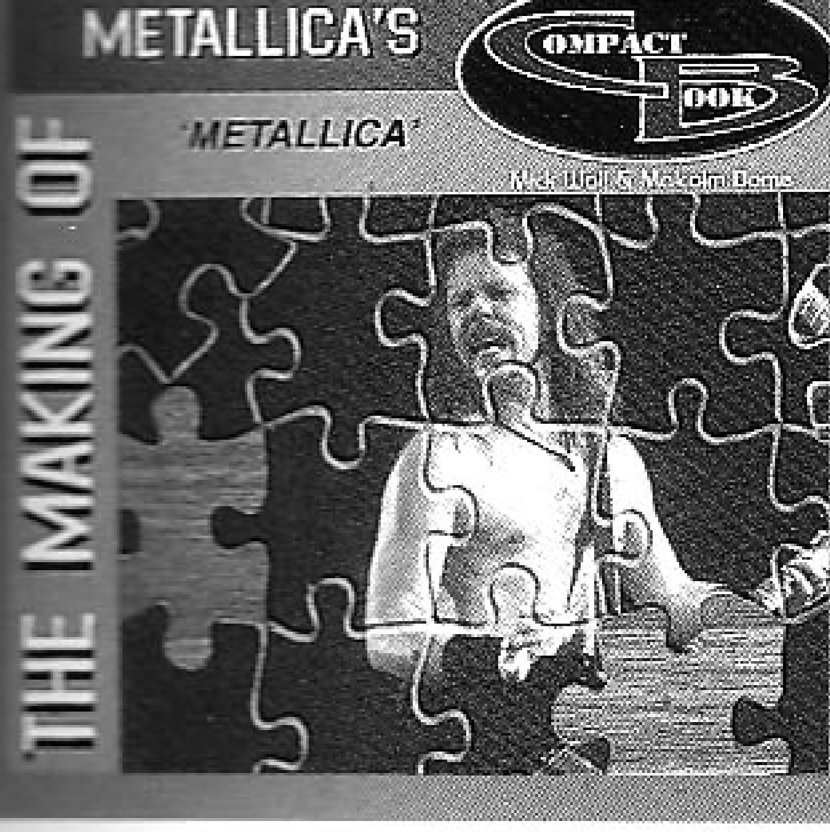
Mini Series

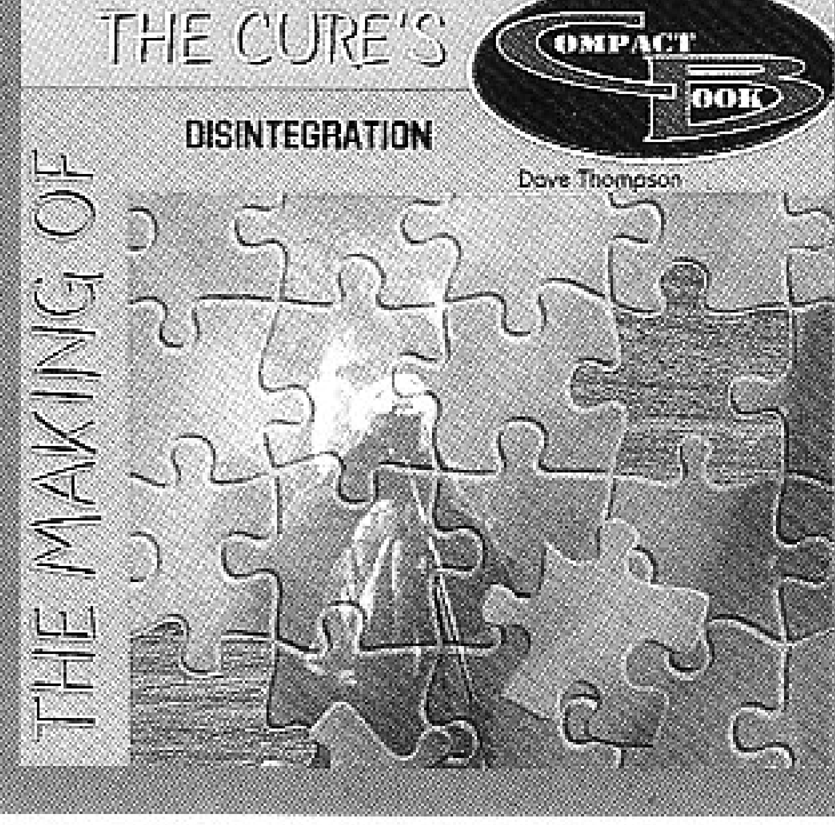
CD-sized books tell all

By **Ted Farmer**

EVER WONDER WHAT made *Metallica* the best-selling heavy metal album of all time? Or how the Beatles crafted the unique sounds on *Sgt. Pepper's Lonely Hearts Club Band*? *The Making of...* series from Collector's Guide Publishing will answer these and other questions about some of the most influential rock albums in history. The books, packaged inside CD jewel cases, document the making of other groundbreaking records, such as Led Zeppelin *IV*, Soundgarden's *Superunknown*, U2's *The Joshua Tree* and The Cure's *Disintegration*. Each 72-page book features interviews with band members, producers and engineers, giving a behind-the-scenes look at the creative forces responsible for these monumental albums. *Collector's Guide Publishing, 2289 Fairview St. Suite # 321, Burlington, Ontario, L7R 2E3, Canada*









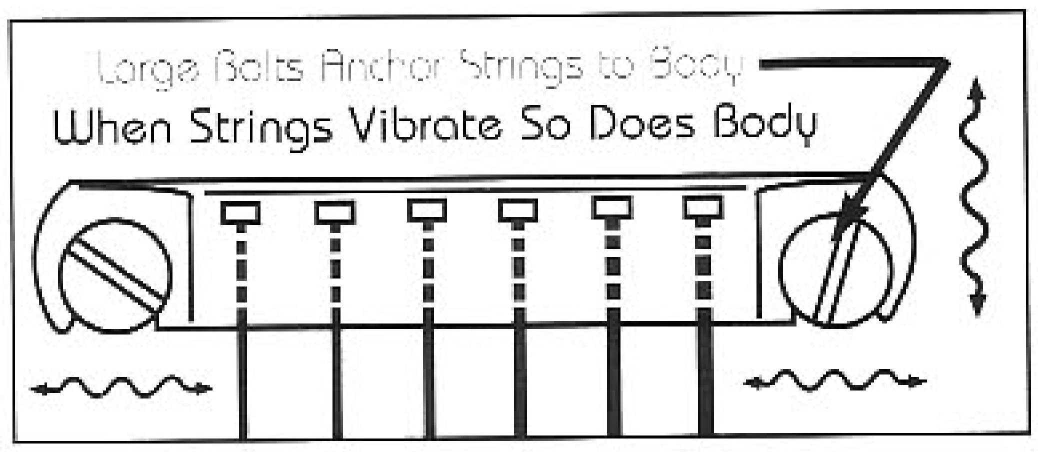
Ask Dr. Epiphone



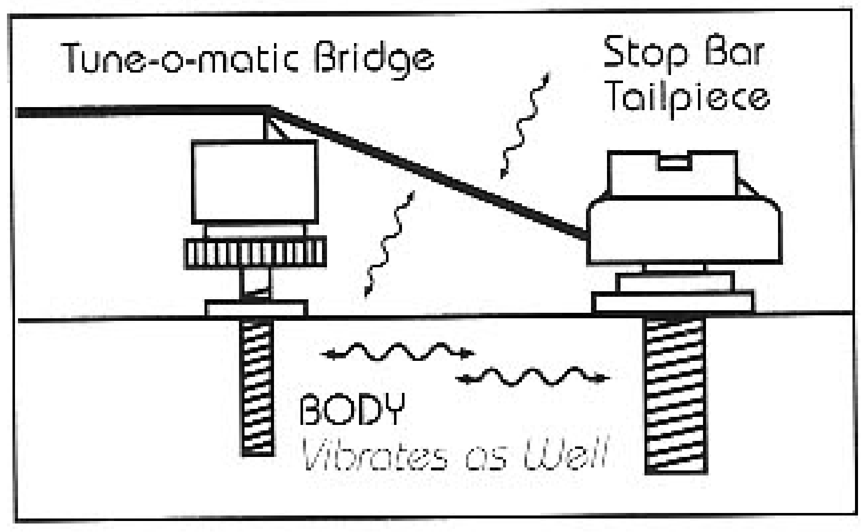
Q: I've heard a lot of professional musicians talk about guitars they love that have great "sustain". What exactly does that mean and what makes a guitar sustain?

A: ***When guitarists talk about sustain, they are primarily talking about an instrument's ability to prolong the sound of a note or notes. From the time you pluck the string to the time that the sound disappears defines sustain. In general, a guitar will have long or "great" sustain if there is a good transfer of string vibration to the body, neck and nut/headstock of the instrument. Only then, will the <u>WHOLE</u> guitar vibrate giving it great sustain and improved tone. In order to effectively transfer that vibration from the string to the body, an electric guitar <u>MUST</u> have:***

1: Good Transfer of String Vibration at the Tailpiece



In general, there are two basic types of tailpieces - the floating (or tremelo) style and the fixed (or Stop Bar) style. Of these two, the Stop Bar (which was invented by Gibson Guitar in 1952) is clearly better at transferring string vibration to the body of the instrument. Because a tremelo "floats" it actually acts like a "shock (or vibration) absorber" and therefore transfers little or no string vibration to the body and wood of the instrument. On the other hand, a Stop Bar tailpiece has large 1.25" bolts which <u>anchor</u> the strings into the wood of the body and effectively transfer vibration to the body.



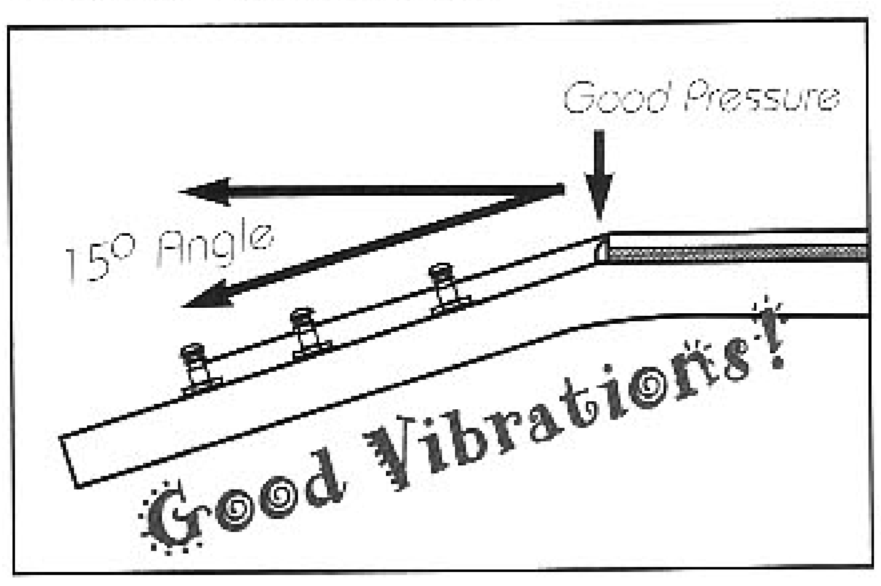
2: Good Transfer of String Vibration at the Bridge

Again, there are two basic types of bridges - ones which anchor directly into or on top of the body of the guitar (like the Tune-o-matic Bridge invented by Gibson in 1952) and bridges which are integrated into a tremelo unit. For the same reasons listed above, the "floating" bridge/tailpiece tremelo unit transfers little or no string vibration to the guitar body. Conversely, a Tune-o-matic Bridge is bolted directly into the body and sends the vibrations of each string into the guitar for increased sustain and excellent tone.

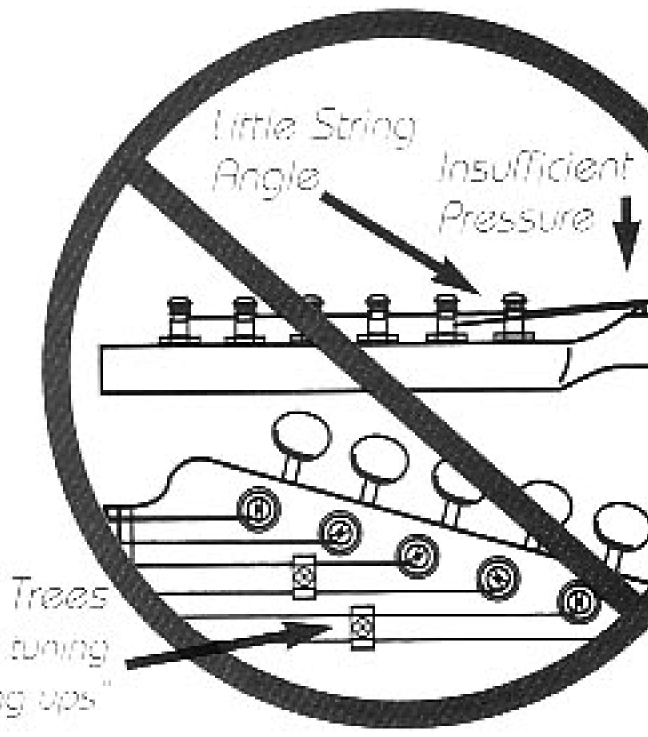
3: Good Transfer of String Vibration at the Nut/Headstock

It is important for the strings to pass over the nut at an angle significant enough to create good downward pressure in order to transfer vibration. Therefore, a headstock *must* be "angled" at least 15 degrees in order to achieve good string pressure. An angled headstock is more difficult to make and is typically more expensive because it requires the use of more wood and/or another gluing operation. Inexpensive guitars avoid this added cost by combining a "flat headstock" with gadgets called "string trees" to *artificially* create downward pressure. Unfortunately, string trees are inherently bad because they dissipate the transfer of string vibration and energy. Additionally, string trees create an unnecessary angle and surface for the string to pass over. Often this causes tuning problems because the string gets "hung-up" or caught on the tree. Although it may cost a little more, the "angled headstock" will give you better tone, less tuning problems, and great sustain.

Angled Headstock



Flat Headstock



So... if you want a guitar with great sustain (and great tone), buy a guitar with a fixed tailpiece, fixed bridge, and angled headstock... You'll feel and hear the vibes!

the secret of MY SUCCESS

By Gary Graff

Guitarist Chad Taylor spills the beans about Live's third album, Secret Samadhi.



CHAD TAYLOR OF Live is in the midst of a reverie about the band's new album, *Secret Samadhi* (Radioactive), when a UPS man raps on the door of the guitarist's Lancaster, Pa., home. After signing for the package, Taylor returns, tearing open the box. "Just a couple of new Uni-Vibes," he says. "They're backups. I'm already moving into tour mode."

A moment later he's back in album mode, focusing on his own contributions to Live's third release. "I think this is one of those records that will put me on the map as a guitar player," he says. "Maybe they'll say I suck, but at least I'll be on the map.

"There are guitars out the butt on this record," he continues. "I'm not one of those guys who likes to overdub or double and triple my parts. I like to stick with the original part, the rawness and sincerity that I don't think you can capture any other way. So, we went for the best absolute guitar sound we could find for a particular song. Whatever I played went down to tape, unaltered."

Taylor accounted for one other momentous development on *Secret Samadhi.*

"There are solos on this record," he notes. "That's a big change." Taylor reckons there were no solos on *Mental Jewelry* (Radioactive), Live's 1991 debut, and one on 1994's *Throwing Copper*, which sold nearly 10 million copies worldwide and placed Live high in the ranks of the Alternative Nation.

So, does massive popularity yield more guitar solos?

"I don't now how to explain that growth," Taylor, 26, says. "I think it has a lot to do with touring. I added a lot of solo sections to the songs while we were on the

road. But I still think leads are goofy; a solo for a solo's sake doesn't do anything. But if a solo can take a song to another place, that works." Taylor also attributes his emergence as more of an up-front player on *Secret Samadhi* to the fact that he had grown "bored" with his instrument during the making of *Throwing Copper*. Concentrating on atmosphere and texture, it seems, can be a bit stultifying.

But the financial rewards reaped by *Throwing Copper*'s tremendous success gave Taylor the opportunity to expand his guitar collection—"from two to about 45." Besides his new mainstay—a '62 Seafoam Green Fender Jazzmaster—he picked up some Les Pauls (a '54 Goldtop, a '56, and a '57 three-pickup Custom), a couple of '57 Stratocasters and even a vintage Gretsch Duo Jet that he only knows is "before '52."

As he futzed around with these dream instruments, Taylor says, he "fell in love with the guitar again. That really shows on this record; I took a lot of time to find tones that were over the top, the best tones I could come up with."

Taylor still remembers that when he was only 13, he wrote a letter to a major record label president—whose name he won't divulge—informing him that "we'll be one of the biggest bands in the world, so you should sign us now."

Mental Jewelry made Live a blip on the rock radar screen, and *Throwing Copper*—with its passel of modern-rock smashes ("I Alone," "Lightning Crashes" and "Selling the Drama")—made good on Taylor's adolescent boast. It sent the quartet flying around the world and rocketing up the charts. It gave Taylor and his mates a slot at Woodstock '94 and gave them the chance to flip the bird at Lollapalooza '95, which snubbed the band (though Lollapalooza execs claim *they* were the ones thumbing their noses at Live).

No matter. *Throwing Copper* made Live a big deal—and the band liked it; besides the vintage guitars, Taylor has developed a taste for fine wines, single malt Scotch (particularly the hard-to-find MacAllan) and the occasional cigar.

"I like the finer things in life," he explains without apology. "I think they're fun. Because we travel so much, you've got to find something to latch on to that you like, whether it's good food or wine or whatever."

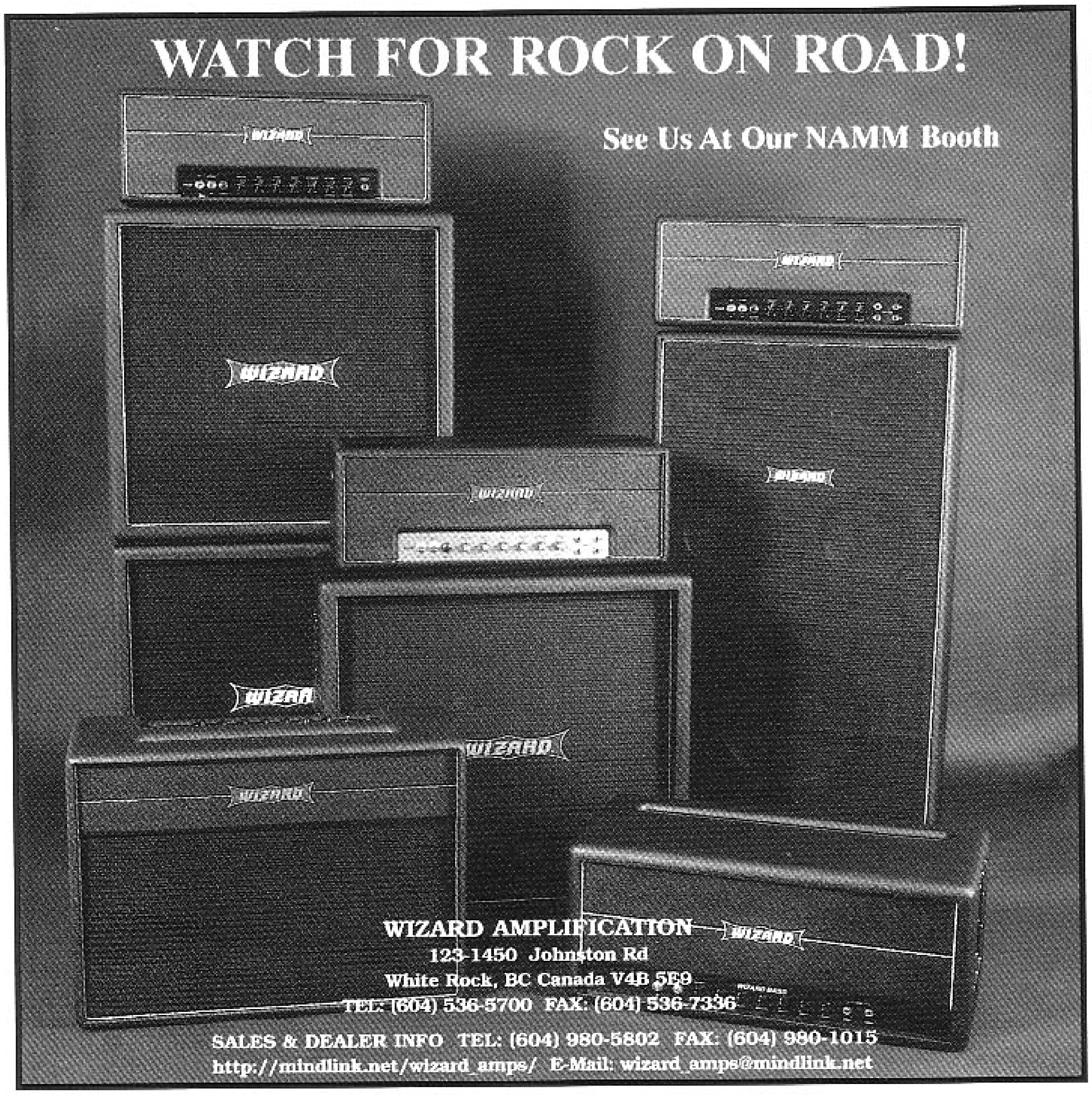
Taking *Throwing Copper* on the road gave Live something else, too: a new perspective when they began writing *Secret Samadhi*.

"*Secret Samadhi* is less a record about who we were in the past than about who we've become," Taylor explains. "*Throwing Copper* was sort of about small town life in York, Pennsylvania, and about how we escaped that and were looking back on it.

"Now, it's hard for us to relate to the people who wrote *Throwing Copper*. We're immensely different now, leading different lifestyles. I don't think this record comes from a place like York; it comes from playing in front of 30,000 people and traveling around the world."

Live began working on *Secret Samadhi* (the title comes from a yoga term for spiritual realization) last February. The group first flew down to Jamaica and rented a plush mansion—"The closest thing we could find to what the Rolling Stones would rent," notes Taylor—for three weeks of songwriting. One song, "Freak," was left over from the *Throwing Copper* sessions. A few others sprang to life during the final leg of Live's '95 world tour.

"I think the new material is closer to *Mental Jewelry* than *Throwing Copper*," Taylor says. "*Throwing Copper* was primarily about songwriting; we gave each song the best treatment we thought we could. This record is more about going back to the kind of 'vibey-ness' of *Mental*





Jewelry—a little looser, more free-form and flowing."

"Lahuini's Juice," a droning, orchestrated track that is the album's first single, is an obvious sonic departure for Live—and a track designed to send a message that the group wasn't interested in simply reprising *Throwing Copper*'s successful song forms.

"For starters, it's the first song we ever wrote that we open-tuned for," Taylor explains. "I've never written that way, because every time I open-tuned my guitar I sounded like Keith Richards!

"It's not an immediate song; I've played the song for a handful of people, and the first thing they compared it to was Led Zeppelin's 'Kashmir.' But that's part of the reason we picked it for the first single. I mean, there are some more obvious hits, but this is one of those records where we took chances. We felt like, 'Hey, we've been fortunate enough to sell nine, 10 million records worldwide. Let's do what great bands should do—take the money, take the fame and do something that no one else would do.' This is a record that isn't afraid to just *go* for something."

When it came time to record those solos he's so proud of, Taylor says he took a basic "less is more" approach. "They have more to do with the sonic nature of the song than with the actual notes I'm playing," he says. "I'm the kind of guy who, if someone asked me to play a blues solo, I'd play one note and that's it, the whole way through the progression. That's what would sound best to me.

"I do most of my tonal changes using the tone knobs on the guitar itself. I try to use the guitar as it was meant to be used, rather than plugging into effects and stepping on a pedal and expecting the sound to change."

Whether *Secret Samadhi* vaults him into the guitar major leagues is irrelevant to Taylor; he's more concerned about how the band sounds as an ensemble. On the other hand, he admits, he won't mind if somebody notices that his playing has improved.

"Of course," he admits, "in my mind, I still think I suck. I meet a lot of players who I think can play better than me. But I think you can hear a certain heart and soul in what I do. I'm more of a finesse kind of guy—where my fingers go, where my mind's ear hears it, that's where I play. If you put a chord chart in front of me, I wouldn't have a clue where to start.

"And if you asked me to play a Jimi Hendrix lick, I'd just laugh at you. I never took to learning anyone else's stuff. I can only play Live songs." ●



THE LONG & WINDING RO

By Vic Garbarini



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THE FABULOUS THREETLES, PAUL McCARTNEY, GEORGE HARRISON AND RINGO STARR, RECALL HOW, WITH JOHN LENNON, THEY CHANGED MUSIC AND MADE HISTORY.

IN THE BEGINNING, there was the Beatles. Zeppelin, Kiss or Nirvana may be your personal supernova, but the Beatles were the Big Bang that started our musical universe. Elvis was an icon, Dylan a visionary poet, but John Lennon, Paul McCartney, George Harrison and Ringo Starr were a *band*. They wrote, sang, and played their own songs—the original Do It Yourself rockers, if you will. They were a matrix through which an incredible, ecstatic energy woke a generation to its own potential.

Elvis was a rebel from the neck down. He shook his hips, but never really understood why. In his head, he was still trapped in the old world, and wound up as a narc for Nixon. Dylan was a rebel from the neck up. His brilliant torrent of words was intellectually stimulating, but he was musically wedded to a received folk tradition. There was no beat to kick your butt, no electricity to stir your feelings. The Beatles had brains, heart *and* soul.

They were also beloved because they were more like us.



You could never sing or look like Elvis, but you could put a band together with your friends and learn to play one of those impossibly beautiful guitars. You didn't just listen to albums like *Revolver* and *The White Album* —you could live through them, and you could learn them.

I once asked Ringo whether they had any sense of the revolution they had launched or why it happened. He answer was unpretentious yet direct. "Sure, it made complete sense to us. Everyone was getting together, and we were the catalysts for it. And it seemed a whole generation was suddenly singing the same song."

The release over the past year of the three *Anthology* albums has been met with an enthusiastic reawakening of interest in the Beatles' music. That includes people who weren't even born when their songs were first released, as I've discovered giving college lectures on the band's legacy. As one of the few journalists lucky enough to have interviewed them over the past 15 years, I find it much easier now, in the post-Nirvana age, to explain what drove them than it was while they were together.

John and Paul were both the wounded children of shattered homes. Both lost their mothers when they were around 14. Paul's mother, Mary, succumbed to cancer, while John's mother, Julia, abandoned him to his aunt at birth, then began seeing him again shortly before she died. It could be said that John was rejected and abandoned *twice*.

Paul's way of dealing with loss was simple: he would charm the world, become everybody's favorite son. Musically, he would take pop music and stretch its boundaries from the inside. Lennon was much more like Kurt Cobain. His music would rage against the world; his songs—particularly those about women—centered on loss, abandonment and self-doubt. He attacked pop as the alternative outsider, breaking all the musical rules.

However, the stereotype of McCartney as the conventional, if gifted, balladeer and Lennon as the visceral, proto-punk rocker is simplistic. Paul could rock his ass off and strove to be inventive, while John's hidden vulnerability would emerge on sublime ballads like "In My Life" and "Julia."

In stark contrast, George and Ringo came from warm home environments, and it is not surprising that they provided the band with its rock-solid foundation. While Lennon and McCartney would act out, Harrison was usually content to quietly go about the business of creating much of what we now consider modern, non-blues-based guitar with little fuss or fanfare. It wouldn't be until much later that Harrison felt stifled creatively and, in response, storm the Lennon/McCartney hegemony, establishing himself as a major composer in his own right.

Ringo was equally grounded, affable and down to earth. Missing school due to childhood illness, the drummer was barely able to read or write. Yet the others recognized his unerring natural instincts, especially John. Lennon would often trust Ringo's musical judgement above that of McCartney's, his songwriting partner.

As Paul put it: "Ringo was by no means thick. He had a solid head on his shoulders. He also had extraordinary hands." And Starr proved his salt time and time again with imaginative drum patterns and innovative slow fills that changed how we thought drums should sound.

Without a doubt the four were very different individuals, but together they amplified their mutual strengths and covered each others' weaknesses. So, without further ado, let me introduce to you the band you've known for all these years. The following composite interview, culled from my individual talks with them over the years, attempts to weave together a brief oral history of the band.

My first question to Paul about the Beatles phenomenon cut to the chase:

GUITAR WORLD: You guys changed the world. What the hell was *that* all about?

PAUL McCARTNEY: It was strange, wasn't it? I personally think that in America there was a standard way of doing things. The only freaky people were Hollywood writers, jazz musicians and pop stars—but



The Beatles on the set of *A Hard Day's Night*.

"IT WAS LIKE MENTAL TELE WH
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even they were tied to a framework. Meanwhile, we had cooked up this whole new British thing, taking all these American influences and stewing them up in a British way, laying it all on America in one big move. That's why it was such a big shock for them.

PRE-FAB FOUR (1960-1963)

BUT WHILE THEIR British sensibility was an important component of the Beatles' success, all three surviving members agree that it was their club work in Hamburg, Germany, that was the crucible that forged their sound and galvanized their incipient genius and astonishing ener-

gy. "Before we played Hamburg in 1960 we were very ropy—just keen young kids," explains Harrison. "As a band we weren't a unit; we didn't have a clue."

Hamburg was one of the toughest seaport towns in the world. The clubs along the notorious Reeperbahn made the Star Wars Cantina scene look like a church social. Decadent sex, drugs and rock and roll were the order of the day. The Silver Beetles, as they then called themselves, had to learn their trade fast or risk bodily harm from the rough, but discriminating, German bar patrons. In the process, elements of their unique sound began to gel.

McCARTNEY: When we started off in Hamburg, we had no audience, so we had to work our *asses* off to get people in. People would appear at the door of the club while we were onstage, and there'd be nobody at the tables. We used to try and get them in to sell beer. The a play a lot of new stuff. If you're coming in with a hangover from the night before and it's 3 p.m. and the club is pretty empty, you're not going to jump up and down and start singing "What'd I Say?" You're going to sit down and play ballads and standards like "Moonglow" and "Taste of Honey." That's also where we developed our harmonies, from doing girl group stuff like the Shirelles. Eventually, all those elements fused together.

THEY WERE ALSO spurred on by a another Liverpool group playing just down the street: Rory Storm and the Hurricanes, featuring the vocals and drumming of Richard "Ringo" Starkey. He remembers checking out his rivals:

RINGO STARR: They [the Beatles] impressed me more as vocalists than musicians. Paul wasn't actually playing an instrument, he was strumming a two string guitar just so he could hold something. They could rock as a band, but I mostly remember Paul up there singing his balls off with that two-string guitar. The Beatles and Rory both really wanted to be the top band—we'd do any craziness to get the audience going. The competition, and all those hours, really forced us to learn our craft. It was like a cram course.



Lennon, McCartney and Harrison rock Hamburg.

PANEFOTO/KAK/STAR FILE PHOTO

"…WHEN WE PLAYED, …APPEN LIKE…MAGIC."

—Ringo Starr

minute we saw someone we'd kick into *[leaps out of chair, sings]* "dancing in the street tonight..." and just *rock* out, and we'd find we'd got three of them in! We eventually sold the club out, which is when we realized it was going to get really big. Then we went back to England and played the Cavern [in Liverpool]: same thing happened there. There was this incredible excitement. We knew something we were doing must have been right.

GEORGE HARRISON: At first, we'd play all our heroes' music: Little Richard, Chuck Berry, Buddy Holly, The Everly Brothers, Fats Domino, Ray Charles and Carl Perkins. Eventually, we had to stretch and

MEETING THE BEATLES (1963)

BACK IN LIVERPOOL, Paul switched to bass, and Ringo became the Beatles' drummer, replacing Pete Best. An EMI producer named George Martin decided to take a chance on them, and recorded their first album, *Please Please Me* (Capitol, 1963), in *one day.* Half the songs were cover tunes, "which is how we managed to make it in 12 hours, ending with 'Twist and Shout'," notes Ringo.

But the original material was an astounding revelation. The album's



title tune, along with "I Saw Her Standing There" and "Love Me Do" were joyously explosive mini-masterpieces, much more than the sum of their influences. The secret to finding the sound that changed the world?

McCARTNEY: When we started the Beatles, John and I sat down and wrote about 50 songs, out of which "Love Me Do" is the only one that ever got published. Those songs weren't very good because we were reading the music papers and trying to find the next new sound. The *New Musical Express* was talking about calypso, and how Latin rock was going to be the new thing. The minute we stopped trying to find the next new beat, and went back to our own things like "Love Me Do," the newspapers said, it was us—*we* were the "next big sound."



The Beatles' final photo session together at John's home in 1969.

WHILE THE BEATLES were beginning to attract national attention, lead guitarist George began to develop his own sound based on the doublestops of Chuck Berry and the countrified pop licks of Buddy Holly. But his biggest early mentor was a guitarist who, like the Beatles, could write songs, sing, and play the solos on his own hits.

HARRISON: Carl Perkins and "Blue Suede Shoes"—they don't come more perfect than that. Carl was playing that amazing but simple country blues/rockabilly style of his. I loved the live "slap" [*tape echo*] they were using—the combination of the bass, the drum and the slap on the guitar, and how they all joined to form that amazing feeling. Elvis's guys [*Scotty Moore*] had it, too. Part of it had to do with the fact that they were using the same studio—Sun Studios in Memphis.

PARTICULARLY IN THE early days, the Beatles worked in quantum-leap bursts of creativity. On the *Anthology 1* (Capitol, 1995) record you can hear them evolve "Eight Days A Week," moving in one session from a vocal opening to one of the most famous guitar intros in pop history. (And they often recorded as many as five tunes in one day.) Producer George Martin spoke of the "incredible presence" that would fill the room when the four of them played. What was it like in the recording studio?

STARR: It was like mental telepathy when we played—you *knew* when someone else was going to do something, and we'd all do it together without anyone saying anything. Things would happen like...magic, all the time. When we'd hit a snag, we'd struggle with it, sometimes well into the night. Then we'd break for a cup of tea, go up on the roof, come back in—and suddenly everyone would come together and it fell in place.

A HARD YEAR'S TOUR (1964-1965)

RIGHT THROUGH THE *Hard Day's Night* (1964) and *Help!* (1965) period the Beatles toured incessantly, driving audiences around the world into states of Dionysian frenzy. Though at first they enjoyed themselves on stage, it soon became the musicians' ultimate nightmare—trapped in a bubble of screaming white noise, unable to take chances and evolve their music in concert.

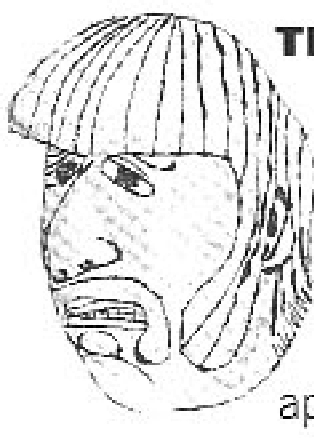
STARR: After a while, we figured we could probably go out there and just fart, and still get the same manic response. It must have looked like miming because nobody could hear anything, including us. That doesn't help you as a musician. I couldn't do any fills or we'd lose track of the song. I used to lean over and try to read Paul's lips to keep track of where we were at. If I went off into a fill, you could feel everybody get nervous and wonder, "Where the hell are we?"

HARRISON: Well, we used 30-watt amps 'til we got those *really big* 100-watt amps at Shea Stadium. [*laughs*] And nothing was even miked up through the P.A., they just had to listen to our amps and the two vocal mikes. Sometimes we'd just play rubbish. At Shea, John was playing that little Vox organ with his elbow and we were laughing hysterically instead of singing the backup vocals. I couldn't hear a thing.

McCARTNEY: I remember many times just sitting outside concert halls waiting for the police to escort us in and thinking, "Jesus Christ, I really don't want to go through this. We've done enough, let's take the money and run. Let's go down to Brighton [*an English resort*], or something." If we could have gotten away with it, we would have.

THE EVOLUTION REVOLUTION (1965-1966)

AS THEY GREW disillusioned with the darker aspects of their fame, The Beatles needed to



find a new musical and lyrical vocabulary to express the complexities of what they were feeling. Those influences would appear on *Rubber Soul* (1965) and *Revolver* (1966), arguably the first two "alternative" rock albums, centering on themes of alienation and self-discovery. Their inspirations?

McCARTNEY: "You've Got To Hide Your Love Away" and those tunes are just John doing Dylan. He'd just come out, and we were big fans of his. So that [acoustic feel] became what we were into at the time.

HARRISON: Around the time of *Rubber Soul* and *Revolver* I became more...conscious, I guess. Everything we were doing became deeper and more meaningful. Without getting into the drug question...but I have to get into it, really. I was naïve, and all the music started happening for me when I started smoking reefers. But I really don't want to be responsible for people smoking dope, because I've come out the other end of that now and I don't do it. Instead, you learn to get your own cosmic lightning conductor, and nature supports you. You begin to realize that you are very small, and yet everyone and every grain of sand is very important. You listen deeper, somehow.

As for *Rubber Soul* and us and Dylan inspiring each other: Dylan once wrote a song called "Fourth Time Around." To my mind, it was always about how John and Paul, from listening to Bob's early stuff, had written "Norwegian Wood." Bob sounded like he'd listened to that, and wrote the same basic song again, calling it "Fourth Time Around"—as if the same song kept bouncing back and forth between us.

GEORGE'S DISCOVERY OF Indian music and the spiritual philosophy behind it pulled him out of his drug phase and deepened the opening of his consciousness—and his music. The other Beatles continued to experiment with psychedelics. Eventually, John would develop a heroin habit that would contribute to the band's eventual demise. Paul, on the other hand, followed George in swearing off drugs, in his case cocaine, as he realized it was twisting his perceptions, making him paranoid.

McCARTNEY: We were in Germany on tour just before *Revolver* came out. I started listening to the album and I got really down because I thought, "The whole thing is out of tune!" Everyone had to reassure me that it was okay.

STILL, IT WAS Dylan who showed the Beatles how to find their own voices as lyricists. But that was a two-way street. Dylan, in turn, was inspired by them to open up his musical horizons, which he did by going electric in 1965 with "Like A Rolling Stone." Harrison remembers a meeting with Dylan in the late-Sixties, at which they acknowledged their debt to each other.

HARRISON: I was playing guitar with Bob at his house, and I remember saying, "How do you write all those amazing words?" And he shrugged, and said, "Well, how about all them chords you come up with?" So I started playing and said it was just all these funny chords people showed me when I was a kid. Then I played two major 7ths in a row to demonstrate, and suddenly thought, "Ah, this sounds like a tune here!" Bob started singing a melody and some lyrics, and it eventually became "I'd Have You Anytime." *[The song can be found on Harrison's first solo album,* All Things Must Pass *(Capitol, 1970).—GW Ed.]*

REVOLVER WAS A true turning point. The Beatles were determined to do an album that reflected their growing awareness of their inner confusions and outer frustrations. Harrison's "Taxman" slammed the government, "For No One" was Paul's most realistic song of romantic loss (and John's favorite McCartney composition), while John's "I'm Only Sleeping" was a subtle withdrawal from a world he felt increasingly alienated from. But it was George who came up with the revolu-

tionary chord that musically captured the ambivalence they'd all been feeling. It came at the end of the first verse of "I Want to Tell You," and is perhaps the first intentional use of dissonance in rock as a metaphor for the inability to articulate ones feelings.

HARRISON: I'm really glad you noticed that. I sort of invented that chord. It's an E7th with an F on the top. It does express the frustration you can't put into words. It's also in "I Want You (She's So Heavy)," expressing that same feeling right after John sings, "you're driving me mad...DAT DAT DAT DAT." That bit.

DURING THIS PERIOD, Harrison's playing veered off into an intriguing new direction. His contemporaries, Eric Clapton and Jimmy Page, were beginning to develop a rock style that grew out of their blues roots. But George headed East rather than South for his inspiration. Under the tutelage of sitar virtuoso Ravi Shankar, Harrison had begun to study North Indian classical music, which utilizes dramatic micro-tonal slurs and bends on the sitar and sarod. Gradually, his guitar playing became similarly elastic, yet precise—including his slide work. It was a new, non-blues influenced direction for the guitar that would indirectly affect bands from Pink Floyd to Smashing Pumpkins. Was the Indian connection the key?

HARRISON: I think it is. Whatever you listen to has to come out some way in your guitar playing, and I do think Indian music influenced the *inflection* of how I play, and certain things I play have a similar feeling to the Indian style. As for slide, I think most people usually play block chords and all those blues fills which are based on open tunings. My solos are actually like melodic runs and ...now that you've got me thinking about it, Ravi Shankar did bring an Indian musician to my house once who played classical Indian music on a slide guitar [*Brij Bushan Kabra*]. And, yeah, he did play runs that were precise and in perfect pitch but so quick. That was a real inspiration.

SGT. PEPPER'S (1967)

THE BAND NEVER performed anything from *Rubber Soul* or *Revolver* in concert. The final 1966 shows were the proverbial Tour From Hell. Lennon's misinterpreted remarks about the Beatles being "bigger than Jesus," caused riots, there were threats against Ringo's life in Montreal, and even the Filipino police kicked and shoved them as they barely escaped from Manila after failing to appear at a reception held by President Ferdenand Marcos.

The Beatles decided never to tour again. Instead, they entered EMI studios determined to push the envelope of Sixties four-track recording technology. They spent a then-unheard of six months layering overdubs, bringing in an orchestra, and finally giving birth to a milestone album that was at once overwhelming and overblown. If they wouldn't tour, why not create a virtual reality version of themselves to send out to the world? They called it *Sgt. Pepper's Lonely Hearts Club Band* (1967), partly to mock the weird psychedelic band names then sprouting up around San Francisco.

McCARTNEY: I had this idea that it was going to be an album of another band that wasn't us—we'd just imagine all the time it wasn't us playing. It was a nice little device to give us some distance. And we kind of put this other identity on them to do it. It changed a lot in the process; but that was the basic idea behind it.

IT WAS MOSTLY Paul's baby, marking the point where he became de facto musical director of the band. He felt that with Sgt. Pepper's, the Beatles had attained "probably the height" of their creativity. In his view, the album also marked the full emergence of the Beatles' rhythm section, revealing Ringo as a genuine innovator and McCartney as arguably the most gifted bassist in rock history.

McCARTNEY: I'd always liked those little lines that worked as support, and yet had their own identity, instead of just staying in the back-

ground. I was listening to a lot of Motown and Stax at the time. If you listen to early Beatles songs, the bass and drums aren't there. We were starting to take over mixing ourselves, bringing the bass and drums forward.

HOWEVER, GEORGE WAS preoccupied, and Ringo was bored.

STARR: There were so many overdubs on *Pepper*. The backing tracks were fine, but there was so much to be put on top of them you couldn't tell how good the songs were 'til we finished six months later. With all those orchestras and whatnot we were virtually reduced to being a session group on our own album.

HARRISON: When I got back from this incredible journey to India, we were about to do *Sgt. Pepper's*, which I don't remember much at all. I was in my own little world and my ears were filled with ragas and sarangis. So I really wasn't into sitting there and thrashing through, *[sings]*, "I'm fixing a hole..." But if you listen to "Lucy in the Sky with Diamonds," you'll hear me try to play the melody on guitar with John's voice, which is what the instrumentalist does in Hindustani vocal music.

"STRAWBERRY FIELDS FOREVER" and "Penny Lane" were released as singles before the album was finished. If you listen to "Penny Lane" and the Beach Boy's 1966 single "God Only Knows," the musical similarities in instrumentation and production were startling. Paul confesses all:

McCARTNEY: The big influence was *Pet Sounds* (Capitol, 1966) by the Beach Boys. That album just flipped me. I thought, "God, this is the album of all time. What the hell are we going to do?" My ideas took off from that standard.

AS WITH DYLAN, it turned out to be a case of ricocheting influences: Brian Wilson has acknowledged that *Pet Sounds* itself was partly inspired by *Revolver*.

The Beatles' follow-up, *Magical Mystery Tour*, was the band's first album to receive a critical drubbing, though they quickly bounced back with the 1968 epic, "Hey Jude," their best-selling single ever. The song also marked the point where personality and musical differences in the band began to signal their impending breakup. When George attempted to repeat his Indian-inspired "Lucy in the Sky" riffing, tempers flared.

McCARTNEY: I remember telling George not to play guitar on "Hey Jude." He wanted to echo riffs after the vocal phrases, which I didn't think was appropriate. He didn't see it like that, and it was a bit of a number for me to have to *dare* to tell George Harrison—who's one of the greats, I think—not to play guitar. It was like an insult.



Filming "Hello, Goodbye" at the Saville Theatre in 1967.

THE WHITE STUFF (1968)

THE BEATLES—ALL four of them—retreated to Rishikesh, India, to attempt to cool out under the guidance of the Maharishi Mahesh Yogi. It didn't work. But they did write a stellar bunch of songs for what would become *The White Album* (1968), as well as various song fragments that would eventually be stitched together as the medley that forms the second side of *Abbey Road* (1969). Most of these demos and early takes show up on the remarkable *Anthology 3* (1996) collection—often in versions more vibrant and fun than

the overworked original album cuts.

Paradoxically, the Beatles entered the studio at each other's throats, yet they were about to churn out some of their finest work. They'd demoed apart, but they were back in the studio as a simple four-piece. And in spite of the friction, the music still had that spark.

I asked Starr how they held it together. "No matter what was going on between us," he explained, "we all still loved to play. And once we were sitting there as four musicians it all came together again—the magic was there."

That's certainly evident in the playfulness and sheer enjoyment reflected in the banter and performances on *Anthology 3*, which are delightfully offhand in a Nineties kind of way. They're unselfconscious, raw, and vibrant early takes, just brimming with energy and humor, and lack the slight stiffness and studio baubles that make bits of the original albums sound dated.

It was Paul who took responsibility for holding this dysfunctional family together. However, he was doing the right thing in the wrong way: trying to control things for the good of the band. And the others resented him for it—but they needed him, too.

McCARTNEY: *The White Album*. That was *the* tension album. We were all in the midst of the psychedelic thing, or just coming out of it. We were about to break up, and it was weird. Never before had we recorded with beds in the studio and people visiting for hours on end; business meetings and all that. There was a lot of friction.

STARR: It was so tense I left the group for a while. Paul played drums on "Back in the USSR." We were going through madness. Everyone thought the other three were friends, and it turned out *none* of us were getting along with each other. We were all paranoid and crazy. But Paul wasn't the musical director. He's just a workaholic. In the end George was in the most difficult position, because John and Paul even wanted to write his solos!

HARRISON: Sometimes, Paul "dictated" for the betterment of a song, but at the same time he also preempted some stuff that could have gone in a different direction. George Martin also. They've both apologized to me for all that over the years. At that point in time, Paul couldn't really see beyond himself. In his mind, everything going on around him was just there to *accompany him*. He wasn't sensitive to stepping on other people's egos or feelings.

It wasn't easy, sometimes, getting up enthusiasm for my songs. We'd be churning through all this Lennon/McCartney, Lennon/McCartney, Lennon/McCartney. Then I'd say *[meekly]*, "Can we do one of these?" When we first started recording "While My Guitar Gently Weeps," it was just me playing acoustic and singing, and nobody was interested. Well, Ringo probably was, but John and Paul weren't. When I went home that night I was really disappointed because I thought, "This is really a good song, it's not as if it's shit." The next day I happened to drive back to London with Eric Clapton and I suddenly said, "Why don't you come and play on this track?" He said "Oh, I couldn't do that, the others wouldn't like it."

I finally said, "Well, damn it, it's my song and I'd like you to come down." Which he did. And everybody behaved and the song came together quite nicely. *[laughs]* I did the same thing during *Let It Be*. When Billy Preston came into our office it was me who pulled him down into the studio and got him on the electric piano for "Get Back" and the other tracks. That stopped everybody from fooling around so much.

ON TRACKS LIKE "Birthday," "...Me and My Monkey" and especially "Helter Skelter," the Beatles switched from the prevailing pastoral mode and played the most intense guitar-oriented rock of their career. *Anthology 3* features a spooky, zombie-thump version of "Helter Skelter," closer to the tempo of "Come Together." What caused the sudden change of gears?

McCARTNEY: No matter who puts on the great show out front, basically we're all these very frail...imitators. We used to nick songs, titles, John and I. "Helter Skelter" came about because I read that the Who had made the loudest, most raucous rock and roll record. I didn't know what track they were talking about *[It was "I Can See For Miles"—GW Ed.]* but it made me think, "Right! We've got to do that!" We were the greatest criminals going.

...AND IN THE END (1969-1970)

THE *LET IT Be* movie, filmed in 1969, was a desperate attempt by Paul to galvanize the band in the studio under the glare of klieg lights. Instead, it chronicled the painful divisions and resentments that were tearing the Beatles apart. Again, the music itself was often top caliber.

STARR: Funnily enough, we felt that a lot of the cuts on *Let It Be* (1970) worked well. "The One After 909" was done in just one or two takes. It was a simple skiffle tune but everybody felt good about it, because we were back to playing as a band again. However, it was getting too late then; we had families and we all wanted to do other things. Even though inside it felt like it had ended, it still took a year for us to say, "Stop."

EVEN PAUL BEGAN to release his grip. He had a dream one restless night in which his late mother, Mary, appeared to him and gently advised him to "let it be." He believed that she had returned to help free him from the urge to control things that had begun with her death. Life had come full circle. "Let It Be" became the title song, and eventually led to a change of heart. Like Lennon with Yoko Ono, McCartney needed to repair the shattered sense of family that had driven them all to tantrums and transcendence. Lennon had addressed the wound left by his own mother Julia's death on *The White Album*. "Half of what I say is meaningless" he sang, "but I say it just to reach you, Julia."

McCARTNEY: I started to realize it was important to investigate your feelings instead of hiding them. I realized I liked the warm, no-hassle thing of having a family you can relate to intimately. When you're 18, you sneer at that kind of thing. I realized I'd never really had a home for a long, long time.

THE *LET IT Be* film and album were temporarily shelved. Paul convinced producer George Martin to come back and help the band one last time. The result was *Abbey Road* (1969), the most incredible swan song in rock history. Everyone was firing on all cylinders for one last, grand hurrah. John's "Come Together" and "She's So Heavy" are classics, George's "Here Comes The Sun" and "Something" proved finally that he was Lennon/McCartney's songwriting equal. Ringo was flawless, and Paul supervised the weaving together of the song fragments that comprised the second side. How did they manage such a seamless masterpiece with an eight-track recorder?

HARRISON: It was all worked out carefully in advance. We just welded all those bits together into a routine. Then we would perform the whole thing live. Later, as each came up on the tape, like "Golden Slumbers," we'd jump in with the vocal parts. Because when you're working with only four- or eight-tracks, you have to get as much as possible on each one.

FOR MOST OF us, the end of the Beatles would come six months later with the release of the film *Let It Be*. Particularly affecting was the final scene on the Apple studio roof, which turned out to be the band's last live performance. It was joyous, ironic, sad andliberating. Ringo has the last word.

STARR: But look at it this way—we were playing for the whole of London! Then the bank next door complained during "Get Back," so the police came up and told us to stop. And I wasn't telling them off, like many people may think. I was *begging* them to drag us away. We couldn't figure out how to end it, and I thought it would have made a fabulous ending. *[laughs]* Yeah, that would have been a wonderful way to end it. ●



Scottsdale, AZ 8

GUITAR WORLD

PRESENTS

THE 100 greatest guitarists of all time!

(Read 'em and Weep.)

THE GUITAR is one of the most flexible vehicles of expression known to man and beast. No instrument appeals to a wider range of personalities—from the anal retentive classical player to the sociopathic thrasher—and there isn't a single style of music that hasn't been affected by some crazed visionary with a six-string. (A bold statement, true, but we can back it up.)

That's why compiling a list of the 100 greatest guitarists of all time is no picnic. Sure, it's easy to put together a list of the 100 greatest tuba or banjo players (try naming two), but there are so many great guitarists that you'd probably have better luck counting all the "speed versus feel" references in *Guitar World* from 1988-92. Nevertheless, we determined souls at *Guitar World* decided to accept this challenge, even if it led to headaches, arguments and pillow fights.

Now, before you go scanning the list to see if Punky Meadows made the cut (he didn't), let us explain what determined who got a space on the life raft and who got fed to the sharks. While technical ability was important, the candidates' influence on other players held greater weight. Of course, that wasn't the prime consideration, or else we would have called this "The 100 Most Influential Guitarists." We also considered the guitarists' relevance to today's musician, so their contributions had to be of greater duration than the average Lisa Marie Presley marriage. Originality also ranked high on our list; that's why your brother, who plays a note-perfect version of "Eruption," wasn't considered. Finally, all of the players had to be snappy dressers (extra points were given for exceptionally tight pants).

You may not agree with our selections—in fact, we're counting on it—but we hope that our list will give you some insight into what makes a player a truly great guitarist. If you want to protest your favorite player's absence from the list, seal your complaint in a self-addressed, stamped envelope. Mail it.

FOUNDING FATHERS

CHET ATKINS

"Merle Travis and I taught this country to play fingerstyle guitar, and I want credit for that sometime."

—**Chet Atkins**

Chet Atkins is a guitarist and, as he might say, a "music man" whose influence extends far beyond questions of genre to the way the instrument is made and played, and beyond that the way the music *business* works.

Atkins's distinct style of picking developed as an "upgrade" of the Merle Travis approach, involving the same sort of alternating finger-and-thumb picking but generally with three or four fingers in action rather than one or two. Atkins took an almost classical approach to his fingerpicking, carefully defining both the overall polyphonic texture and the counterpoint of individual lines.

The guitarist was an ubiquitous session player who signed with RCA in 1947 as a recording artist in his own right. In the mid Fifties, pulling double duty as an A&R man, the guitarist played an active role in RCA's signing of Elvis Presley, working as a rhythm guitarist and bandleader on such records as "Heartbreak Hotel." Atkins also played the acoustic "power chords" on Everly Brothers recordings, fashioning riffs that were later adapted to the electric guitar by Keith Richards, among others. His style of playing, both on electric and the nylon string acoustics he often favors, has influenced legendary players across the musical spectrum, from rockabilly Scotty Moore to Beatle George Harrison to jazzman Lenny Breau to just about every guitarist in country music.

EQUIPMENT: Gretsch Country Gentleman, Gibson Chet Atkins CEC; Fender Deluxe Reverb, **Standel amplifier; Echoplex**
SIGNATURE SONG: "Chinatown, My Chinatown" from *The RCA Years* (RCA, 1992)
CLASSIC ALBUM: *Gallopin' Guitar* (Bear Family, 1993)

CHUCK BERRY

"If you wanted to play rock and roll you would end up playing like Chuck, or what you learned from Chuck, because there isn't any other choice. He's really laid the law down."

—**Eric Clapton**

Chuck Berry invented rock and roll guitar, but his playing was not without its influences and precursors. By far the most evident influences in Berry's playing, and the ones Berry himself always mentions, are T-Bone Walker and Carl Hogan, the tasteful, rhythmically incisive guitarist for Louis Jordan's Tympany Five, the most popular r&b group of the Forties. Walker, of course, strongly affected most of the guitarists of Berry's generation. It can be startling to hear fully formed Berry riffs, especially those ringing, hammered intros, showing up in T-Bone's recordings from the Forties and early Fifties, but they do.

However, none of the musicians who were Berry's inspirations really played rock and roll; Chuck did. He achieved a seamless integration of blues, country-and-western and pop. And of course, he wrote the songs that defined the first rock and roll generation: "Roll Over Beethoven," "School Day," "Rock and Roll Music" and others.



Berry put even his most blatantly "borrowed" bits into a strikingly fresh format, however. His pumping shuffle-rhythms on the guitar might be reminiscent of T-Bone's, but Berry's pianists had a much freer hand in embroidering around the rhythm, and on most of his classic records, the guitar shuffles are undergirded not by a rhythm-section shuffle but by bass and drums playing swing time—straight, walking 4/4. It's the tension between guitar shuffle and rhythm section-swing that give Berry's Chess recordings much of their get-up-and-go.

EQUIPMENT: Gibson ES-350T, Gibson ES-355; Fender Dual Showman
SIGNATURE SONG: "Johnny B. Goode," from *The Great Twenty-Eight* (Chess, 1982)
CLASSIC ALBUM: *Chuck Berry: The Chess Box* (Chess, 1988)

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al Showman
Johnny B. Goode," from
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huck Berry: The Chess



Illustration by Anastasia Vasilakis

Photos: Michael Ochs Archives
1 Merle Travis 2 Andres Segovia
3 Les Paul 4 Dick Dale
5 Charlie Christian 6 Chuck Berry
7 Chet Atkins 8 Bo Diddley
9 Django Reinhardt

Right: Michael Ochs Archives

Icons by Kalynn Campbell

BIG BILL BROONZY

"A good blues man don't play so much when he singing, because when you're moving them fingers too devilish fast, it takes away from your voice. The feeling all goes into your fingers."

—Big Bill Broonzy

An early bridge between country blues and its urban cousin, Big Bill Broonzy also played a personal role in the development of British blues-based rock. Arriving in Chicago from his native Mississippi in 1920, he introduced a crisp, relatively intricate finger-picking style that differed markedly from the work of most Delta-bred artists, reflecting pre-blues influences as well as a cosmopolitan familiarity with the many blue styles of the South and Southeast.

Broonzy was equally exceptional playing bouncy ragtime in C("Skoodle Do Do"), straightforward blues in E ("Keys to the Highway"), and flatpicking in open G ("How You Want It Done"). Blessed with an exceptional memory, he seems to have known a hundred songs, ranging from "folk blues" with an authentic pedigree to pop, ragtime and vaudeville-style "hokum."

Ever adaptable, Broonzy rapidly became the pre-war Blues King of Chicago, gracing literally hundreds of recordings on his own or backing other artists. But perhaps his most significant pioneering effort was yet to come. In the Fifties, having returned at least part-time to performing solo in order to cash in on the folk music revival, Broonzy made several visits to England. There he influenced the first wave of young British bluesmen, and he paved the way for Muddy Waters's first English tour in 1958. In August of that year, Broonzy died in Chicago; Muddy recorded one of his most impressive later albums in tribute.

EQUIPMENT: Martin 00-28, Gibson Style O
SIGNATURE SONG: "See See Rider"
CLASSIC ALBUM: *The Young Bill Broonzy* (Yazoo, 1991)

CHARLIE CHRISTIAN

"Charlie Christian sounds old and brand-new at the same time. His solo on 'I Found a New Baby' is simple and complicated. It's as hip as any bop I've ever heard."

—Jim Hall

Big Bill Broonzy

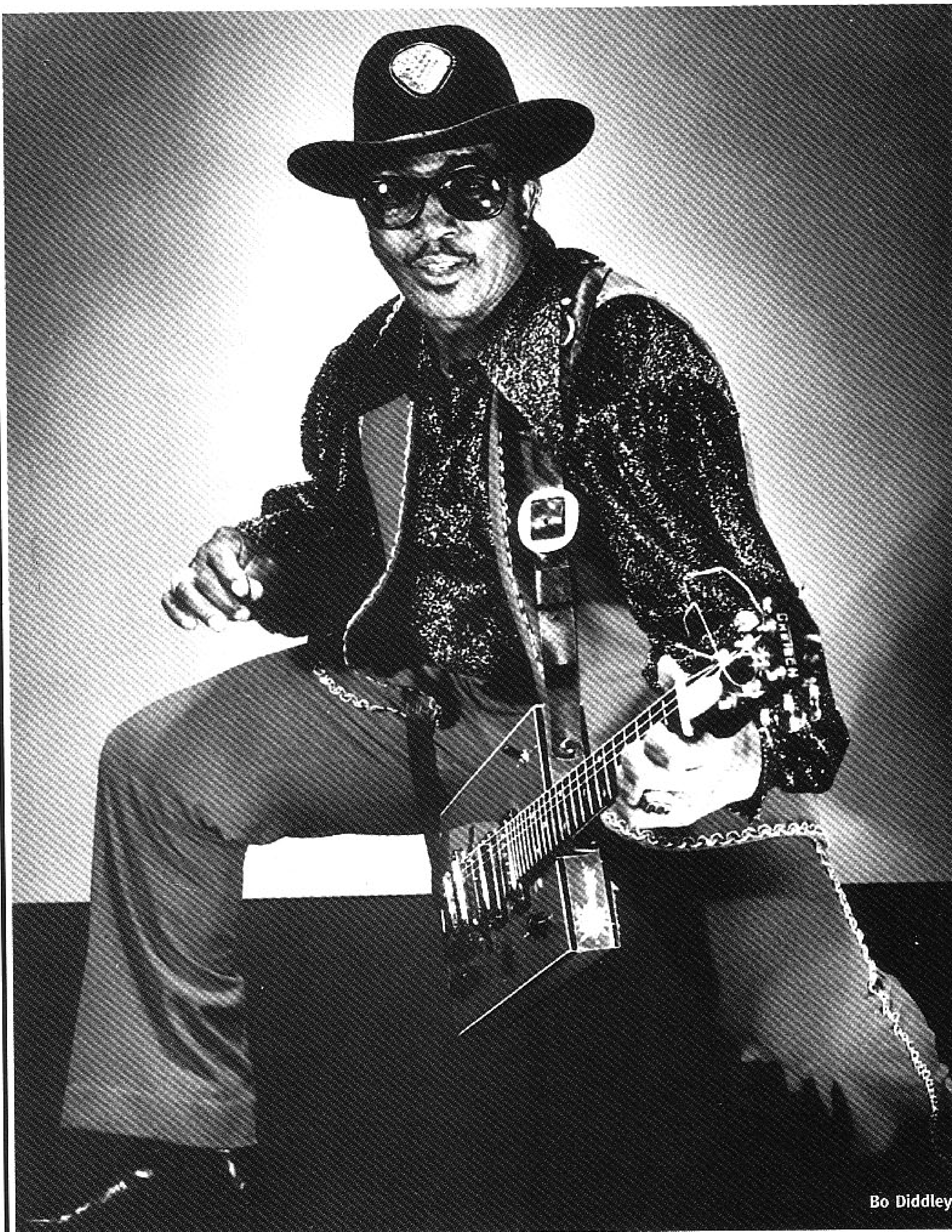


Charlie Christian was the first musician to realize the electric guitar's potential as a solo instrument in jazz. He improvised solos with the fluidity and power of a horn player, liberating the guitar from its traditional, exclusive role as a rhythm instrument and paving the way for the transition from swing to bop (not coincidentally, "Swing to Bop" was the title of one of his most famous recordings). Christian may well have heard the pioneering electric guitar solos of a fellow Texan, Eddie Durham, and he certainly listened to Lonnie Johnson and Django Reinhardt, both of whom played blazing

single-string lines on acoustic guitars. In 1939 John Hammond, entrepreneuer and A&R man deluxe, rescued Christian from obscurity and landed him a job with Benny Goodman's dance band, the most popular in the land.

While recording and touring with Goodman, Christian was based in New York City, where he took part in the seminal early-Forties jam sessions at Harlem night spots Minton's and Monroe's, credited with giving birth to bebop and the entire modern jazz movement. The content of Christian's improvisations became more harmonically sophisticated at this time, taking on the colorings of bop, though he remained a blues-rooted swing player with a special talent for designing riffs. His solos were generally melodic excursions—single-note lines with a floating, horn-like feel reminiscent of Christian's close associate, saxophonist Lester Young. Christian died of tuberculosis in his mid twenties, but his relatively few recordings influenced almost every subsequent jazz guitarist.

EQUIPMENT: Gibson ES-250; Gibson EH-150 amplifier
SIGNATURE SONG: "Rose Room" from *Solo Flight* (Topaz, 1995)
CLASSIC ALBUM: *Solo Flight*



Bo Diddley

DICK DALE

"The style of music I developed was the feeling I got when I was out there eating it on the waves."

—Dick Dale

As a child in Beirut, Lebanon, Dick Dale heard the sounds of Middle-Eastern stringed-instruments, especially the lute-like oud. After his family moved to California, Dale was exposed to other sounds that stimulated his imagination: first the roar, pulsation and silvery harmonics of the ocean waves he encountered when engaged in his favorite pastime, surfing, then the roars of the lions and tigers he kept in a private menagerie. All these sounds can be clearly heard in his playing.

Dale's first gigs as a guitarist were in country bands, and he made several unsuccessful vocal recordings before he began steering his sound in a more danceable direction. His first hits followed in the early Sixties, instrumentals like "Miserlou" and "Let's Go Trippin' " that combined Middle-Eastern melodic flavor with the kinetic force of rock and roll. These records virtually defined the sound of surf music.

During his reign as the King of Surf Guitar, Dale also made the acquaintance of guitar designer and inventor Leo Fender. "My sound was getting real heavy and my amplifiers were not giving mw what I needed," Dale recalls. "Leo started bringing me different amplifiers, and I blew up over 40 of them before he came up with the Dual Showman."

A lefty, Dale plays right-handed Strats flipped over and strung "backwards" (with the low E string closest to the floor) with ultra-heavy strings, which help him get his huge, explosive sound.

EQUIPMENT: Fender Sratocaster; Fender Dual Showman; Fender Reverb Unit
SIGNATURE SONG: "Miserlou" from *King of Surf Guitar: The Best of Dick Dale* (Rhino, 1989)

BO DIDDLEY

"My music has a little bit of a spiritual taste, but it's also primitive. I play the guitar as if I was playing drums."

—Bo Diddley

In the mid Fifties, Bo Diddley's slashing, instantly recognizable guitar rhythms put the "rock" in rock and roll. Drawing on the trance-like beats of archaic African-American "ring shouts" or "holy dances," he created "the Bo Diddley" beat. Actually, it's more than a beat; it's a whole world of related, ultimately African-derived rhythmic accents, and it's influ-



Bo Diddley

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drums."

—Bo Diddley

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enced everything from rock and r&b to later developments such as funk and hip-hop. Bo also mined a fresh vein with his lyrics, borrowing from children's games, traditional contests of insults called the "dozens" and other elements of street-corner speech, style and humor. Some of his Fifties hits like "Say Man" layered spoken vocals over funky beats—rap records in all but name.

Though he was born in Mississippi, Bo, originally Ellias McDaniel, grew up in Chicago, where he acquired his nickname, of course, on the street. As a youngster, he studied the violin, and credits some of that instrument's standard playing techniques as an influence on his choked-string rhythm guitar playing. Bo also pioneered the use of controlled feedback, distortion and tremolo effects on his Fifties Chess label recordings. And from the first, he understood the visual as well as the aural appeal of the guitar. His onstage acrobatics were well matched by his eye-catching guitars, such as the series of rectangular custom-made Gretsches he's often seen playing.

EQUIPMENT: Custom-made Gretsch electrics; Magnatone amplifier SIGNATURE SONG: "Bo Diddley" CLASSIC ALBUM: *Bo Diddley: The Chess Box* (Chess, 1990)

ROBERT JOHNSON

"To me, he was just as great as Charlie Parker. The man did everything. He'd just sit down, tune a guitar, whatsoever you wanted him to play, he'd play it."

—Johnny Shines



Robert Johnson

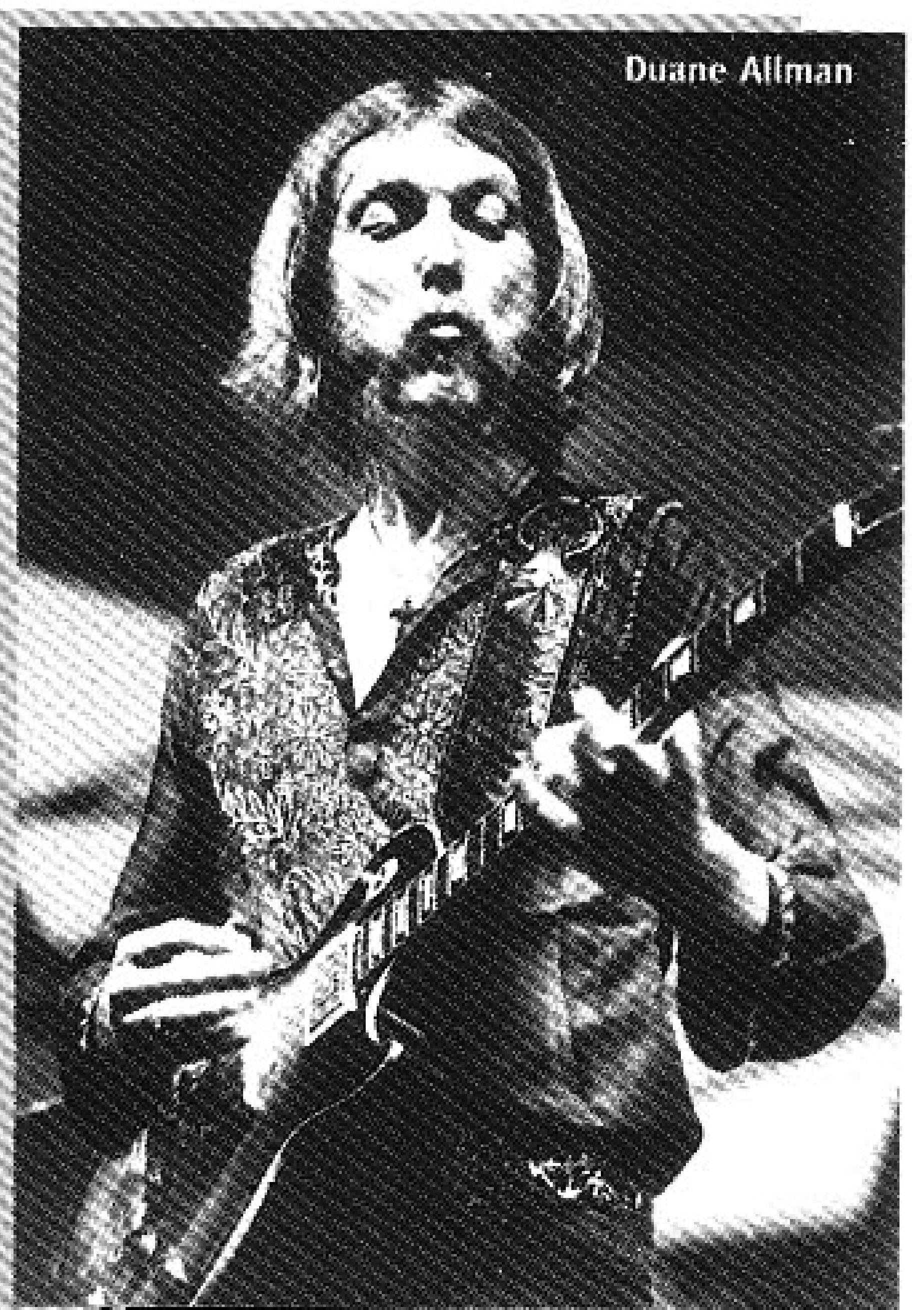
Robert Johnson was a commercial also-ran during his own tragically brief lifetime, with only one minor blues "hit," the cleverly mixed sexual/automotive extended metaphor "Terraplane Blues." But begining in the Sixties, when a new generation of blues-inspired rock guitarists began singing his praises and lifting his licks, Robert Johnson posthumously emerged as both a commercial and artistic frontrunner; his collected works have now outsold the records of any other country bluesman.

Admired for his complex fingerstyle/slide arrangements, Johnson baffled British Invasion guitar heroes like Keith Richards and Eric Clapton, who originally thought there must have been a second—and maybe a third—guitarist on his solo recordings. Almost as seductive as Johnson's playing is the harrowing supernatural myth—full of hoodoo hexes and a supposed deal with the devil—that surrounds his life. "Hello Satan, I believe it's time to go," he sang in "Me and the Devil Blues," and the assertion is still chillingly, utterly believable. Johnson eventually died from poison said to have been administered by a jealous husband; the singer-guitarist was only 27 years old.

Born in 1911 in southern Mississippi, Johnson grew up in the heart of the Delta, where the local musicians he listened to and emulated included Charlie Patton, Willie Brown and Son House. Beginning in 1936, the guitarist recorded the extraordinary body of work



FALLEN HEROES



Duane Allman

DUANE ALLMAN

"There's a lot of different forms of communication, but music is absolutely the purest one, man. There's nothing that could ever be bad about playing music."

—Duane Allman

EQUIPMENT: Gibson Les Paul Standard, Gibson SG; 50-watt Marshall amp, Fender Princeton SIGNATURE SONG: "One Way Out," from The Allman Brothers Band, *Eat a Peach* (Polydor, 1972) CLASSIC ALBUM: The Allman Brothers Band, *At Fillmore East* (Polydor, 1971)

Duane Allman and the Allman Brothers Band inspired hordes of unwashed Southern boys to put down their shotguns and Bud longnecks and pick up guitars and bottlenecks, giving birth to the "Southern rock" genre. But whereas many of the players who followed in his footsteps have gained notoriety for their excruciatingly drawn-out solos (think "Freebird" or "Green Grass and High Tides"), Allman's immaculate, improvised melodic lines, soaring, weeping slide and dual-guitar interplay with Dickey Betts remain as potent and fresh as the best moonshine liquor.

Allman often alternated between slide and standard playing techniques, combining the two approaches seamlessly with his fluid tone and immaculate intonation (the song "Mountain Jam" is a fine example of this). "I heard Ry Cooder playing slide, and I said, 'Man, that's for me,' " said Allman, who employed a small Coricidin medicine bottle on his ring finger for his bottleneck work. Allman also collaborated with Eric Clapton on the timeless classic "Layla," writing the song's signature lick and playing the ethereal slide parts that dominate the tune. Allman died in a motorcycle accident in 1971, but no guitarist since has made such an powerful and immediate impact on slide guitar.

KURT COBAIN

"I just can't believe that anyone would start a band just to make the scene and be cool and have chicks."

—Kurt Cobain

Although it's tempting to imagine Kurt Cobain as just a symbol of alterna-rock angst, the power and ingenuity of his playing proves that there was more than "teen spirit" at work in his music. Cobain grew up in Aberdeen, Washington, where his initial points of reference were hard rock staples like AC/DC, Led Zep, Kiss and Cheap Trick. In 1980, he discovered punk, and his musical course was set.

Never a technical player, Cobain rarely relied on flash, preferring to make his point through dynamics instead, fleshing out his songs with judicious use of distortion and feedback. Even his "solos" tended to be self-effacing in the extreme; the guitar break in "Teen Spirit," for example, merely reprised the vocal line. But

FALLEN HEROES

Cobain's deft use of harmony and clean, tuneful sense of line more than made up for any lack of chops, shoring up the



Kurt Cobain

songs so exquisitely that it was easy to overlook how elegant his playing was.

EQUIPMENT: Left-handed Fender Mustang, rrington custom; Mesa Boogie amps
SIGNATURE SONG: "Smells Like Teen Spirit" from Nirvana, *Nevermind* (DGC, 1991)
CLASSIC ALBUM: *Nevermind*

JIMI HENDRIX

"It's the most psychedelic experience I ever had, going to see Hendrix play. When he started to play, something changed; colors changed, everything changed."

—Pete Townshend

THE ULTIMATE GUITAR hero, Jimi Hendrix remains one of the most influential forces in rock. Pulling unprecedented sounds out of his instrument, Hendrix challenged guitarists to explore a wild new world of tones and textures, dazzling and confounding guitar greats like Eric Clapton, Jeff Beck and Pete Townshend, who still revere Hendrix as if he were the Messiah. Other players before him might have experimented with feedback and excessive distortion, but Hendrix turned those practices into an art form. He was the first player to use the whammy bar as an instrument unto itself, making his guitar talk, scream and howl.

"The music I might hear I can't get on the guitar," said Hendrix. "It's a thing of just laying around daydreaming or something. If you pick up your guitar and try to play it, it spoils the whole thing."

Judging from the moans of ecstasy, lashing flames of fire and vastness of space that Hendrix actually managed to evoke with his instrument, the music that he heard in his head must have been truly godlike. The recording studio was as much Hendrix's instrument as the guitar, and he pioneered effects such as backwards tracking, flanging and phasing in his efforts to make the guitar communicate the sounds he imagined.

Hendrix's style was based in the blues, but he borrowed from a wealth of sources, including soul, pop, jazz and classical. "I'd like to get something together, like with Handel and Bach and Muddy Waters, a flamenco type of thing," Hendrix remarked. "If I could get that sound, I'd be happy." He challenged conventional notions of pop music with his psychedelic, multi-tracked guitar orchestras, inspiring bands like the Beatles and the Rolling Stones to compose some of their finest work.

Hendrix died in 1970 at the tender age of 27 and well before his prime.

EQUIPMENT: Fender Stratocaster; 100-watt Marshall stack; Vox wah, Dallas-Arbiter Fuzz Face, Uni-Vibe, Octavia
SIGNATURE SONG: "Machine Gun," from *Band of Gypsys* (Capitol, 1970)
CLASSIC ALBUM: The Jimi Hendrix Experience, *Are You Experienced?* (Reprise, 1967)

RANDY RHOADS

"He was too good to last."

—Ozzy Osbourne

IN 1980 METAL was officially dead and singer Ozzy Osbourne's career was in shambles. The vocalist had departed from Black Sabbath under dubious circumstances and was considered to be "dangerously unstable." Then, like a bolt from the blue, Ozzy found Randy Rhoads, a

FOUNDING FATHERS

he is known for at a series of hotel-room sessions in Texas. His wounded-hound dog slide licks, percussive string snapping, driving "walking" patterns, intricate counterpoint basslines, ostinato riffs and chording set the standards for blues guitar playing. His very ferocity and intense desperation have only become more appealing as time marches on.

EQUIPMENT: Kalamazoo archtop, Gibson L-1
SIGNATURE SONG: "Crossroads" from *King of the Delta Blues Singers* (Legacy, 1994)
CLASSIC ALBUM: *Robert Johnson: The Complete Recordings* (Legacy, 1990)

LES PAUL

"My mother said, 'You've got to get your own style, play your way and be distinctive.' Yet, you've got to be commercial. I developed a style that changes to what the public wants."

—Les Paul

LES PAUL IS both an innovative guitarist as well as a pioneer in the development of electric guitar and recording technology. Born Lester Polfus in 1915, he was first known as "Red Hot Red" or "Rhubarb Red" when he emerged as a more-than-proficient country-and-western guitarist. Playing live on the radio in the Thirties, he gravitated towards jazz, subsequently touring with all-star Jazz at the Philharmonic packages. His fresh-minded harmonies and bright pop sparkle have influenced everyone from Chet Atkins to Jimmy Page.

From 1949 to 1963, Paul's musical (and marital) partnership with singer Mary Ford yielded a string of catchy and sonically adventurous pop hits on which he regularly "stacked" vocal and guitar overdubs and manipulated tape speeds to great effect. Paul's recording experiments can fairly be credited with being the genesis of modern multitrack recording.

"Red Hot Red" also produced an early prototype for a solidbody electric guitar, which he presented to Gibson in 1940, only to have it rejected. By 1952, however, the company had changed its tune and were manufacturing their first solidbody electric, dubbed the Les Paul—one of the most popular electric guitars ever to roll off an assembly line.

EQUIPMENT: Gibson Les Paul; Gibson EH-150 amplifier; custom-made Paulverizer effects unit
SIGNATURE SONG: Les Paul and Mary Ford, "How High the Moon"
CLASSIC ALBUM: *Les Paul: The Legend and the Legacy* (Capitol, 1991)

DJANGO REINHARDT

"Django Reinhardt was fantastic. He must have been playing all the time to be that good"

—Jimmy Page

COMBINING A STRONG European melodic sense with a love for American jazz and ragtime, Django Reinhardt executed lightning-fast chord substitutions, blazing arpeggios that scaled the entire fretboard and daring improvisational gambits and dazzling flourishes that greatly expanded notions of the guitar's capabilities in the early Thirties.

Born in a Gypsy caravan on the night of January 23, 1910, Django taught himself to play and was performing in Parisian dance halls and clubs before he turned 14. Already garnering a reputation as a genius, he made his recording debut accompanying popular accordionists in 1928. But disaster struck in November of that year when Django was badly burned in a fire that permanently crippled his left hand and disabled two of his fingers. Astonishingly, the guitarist gradually taught himself to play again, overcoming his physical limitations to become an even greater guitarist than he'd been previously. In 1932, Reinhardt began working with violinist Stephane Grappelli in the Quintet of the Hot Club of France, with whom he recorded his most influential sides.

By the late Thirties, Reinhardt was recording with visiting stars of the Duke

Ellington orchestra, and after the second World War, he realized his lifelong ambition to tour the U.S. in the company of the Ellington Orchestra. Reinhardt suffered a fatal stroke in 1953 at the age of 43, but his brilliant recorded legacy ensures that he will not be forgotten.

EQUIPMENT: Selmer modele Jazz
SIGNATURE SONG: "Nuages," from *Quintet of the Hot Club of France* (Musical Memories, 1992)
CLASSIC ALBUM: *Django Reinhardt 1935-1936* (Koch, 1991)

ANDRES SEGOVIA

"I think that the gift of music is a seed coming through generation to generation."

—Andres Segovia

ANDRES SEGOVIA WAS certainly a genius, but hard work also played a part in his unparalleled achievements as a musician, composer and champion of the classical guitar. Segovia is said to have put in more than 100,000 hours of practice over the course of his life.

Born in 1893, the Spanish native did much to refine and develop stringed-instrument music over the course of his 94-year life. Among guitarists, Segovia is known for his varied tonal colorings, extensive vocabulary of expressive devices (portamento slides, etc.) and his florid, often controversial interpretations of certain baroque works.

More than anyone else, Segovia is responsible for making the instrument welcome in classical circles. With his own transcriptions (from keyboard and orchestral scores) and revisions from the broader classical literature, and his commissioning new material from composers such as Villa-Lobos, he greatly increased the range of the repertoire available to classical guitarists.

Segovia also made significant contributions to the teaching of classical guitar with his books of scales and exercises, and through students such as John Williams and Julian Bream.

BOB ALFORD/STAR FILE

EQUIPMENT: Fleta, Hauser, Ramirez classical guitars
SIGNATURE SONG: "Etude for guitar #15 in D minor"
CLASSIC ALBUM: *The Segovia Collection, Vol. 3. My Favorite Works* (MCA, 1987)

MERLE TRAVIS

"Merle Travis has been the continuing influence in everything I've tried to do. I'd probably be looking at the rear end of a mule if it weren't for Merle."

—Chet Atkins

KNOWN AS A classic songwriter, singer and occasional actor in Hollywood westerns, Merle Travis will be forever celebrated among guitarists for creating and perfecting the picking style that bears his name: playing with the thumb and first finger in a quick, syncopated alternation.

Born in 1917 in Kentucky coal-mining country, Travis learned the style as a very young man, primarily from two otherwise obscure pickers Mose Rager and Ike Everly (the father of the Everly Brothers). In the Thirties, Travis gigged with various country string bands and worked with Grandpa Jones and the Delmore Brothers, whose performances were broadcast over Cincinnati radio station WLW. After World War II, the guitarist headed for the West Coast, where he became a popular attraction at dances, on live radio broadcasts, as a top-call session man and in various shoot-'em-up movies. In 1947, he collaborated with inventor Paul Bigsby on the design of what is considered the first modern solidbody electric guitar, as well as the Bigsby vibrato bar. The guitarist was active as a musician right up to his death in 1983.

EQUIPMENT: Gibson Super 400, Bigsby solidbody, Martin D-28
SIGNATURE SONG: "Cannon Ball Stomp," from *Walkin' the Strings* (Capitol, 1996)
CLASSIC ALBUM: *Walkin' the Strings*

gifted guitarist who had earned cult status with the L.A. glam band, Quiet Riot.

Along with Van Halen, the Blizzard Of Ozz, featuring Rhoads and Osbourne, resurrected heavy rock and ushered in a new era of guitar heroes. Rhoads was initially accused of being an "Eddie Van Halen clone," but it soon became evident that he had something very new to offer. His advanced knowledge of music theory and classically influenced melodies starkly contrasted with Edward's intuitive, blues-based approach.

Both *Blizzard Of Ozz* (1981) and *Diary Of A Madman* (1981) offered staggering, new possibilities to rock guitarists, and Rhoads's potential seemed limitless. The extent of his genius will never be known, as in March of 1982, Randy was killed in a tragic plane accident in Orlando, Florida.

EQUIPMENT: 1981 Custom Jackson; 100-watt Marshall, MXR Equalizer
SIGNATURE SONG: "Flying High Again," from Ozzy Osbourne, *Diary of a Madman* (Jet/Epic, 1981)
CLASSIC ALBUM: Ozzy Osbourne, *Blizzard Of Ozz* (Jet/Epic, 1981)

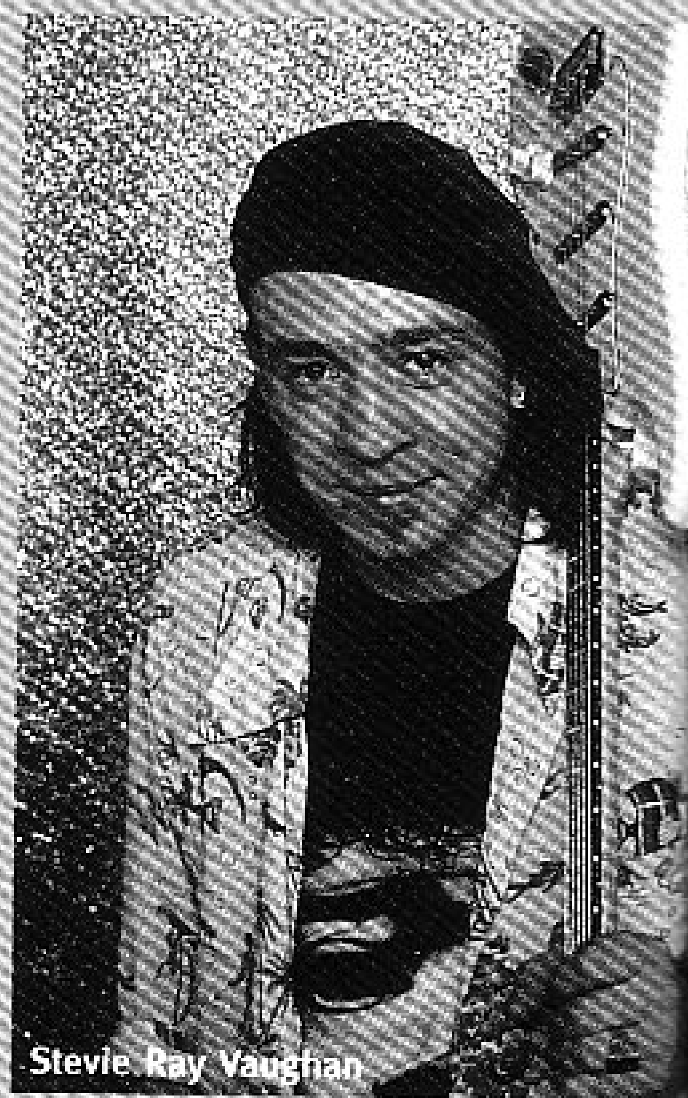
STEVIE RAY VAUGHAN

"When most of us play a 12-bar solo, we play maybe two choruses and the rest is all repetition. Stevie Ray wasn't like that. The longer he played, the better he played."

—B.B. King

HE SEEMED TO come out of nowhere—a mysterious Texan who played an exciting, progressive style of blues which paid deep homage to tradition while managing to keep an eye on the future. One part Albert King, one part Jimi Hendrix and one part a composite of an entire universe of rock, jazz and other blues artists, Stevie Ray fused his various rootsy selves into an original whole and almost single-handedly demonstrated that not only was the blues alive and kicking, but that it remained a viable vehicle for self-expression in the Eighties and Nineties.

Discovered in a Dallas club by Mick Jagger and Keith Richards in 1982, Vaughan and his band, Double Trouble, were the first act ever to perform the Montreux Jazz Festival without a record contract. Soon after the Festival, Vaughan gained national exposure playing on David Bowie's *Let's Dance* (EMI, 1983), and was subsequently signed



Stevie Ray Vaughan

to Epic Records by veteran A&R man John Hammond. Vaughan followed the release of his scorching debut, *Texas Flood* (1983), with 18 months of touring, at the end of which he and Double Trouble released *Couldn't Stand The Weather* (1984) and became blues superstars.

Hammond, who also played a key role in the careers of such Americn music legends as Count Basie, Charlie Christian, Bob Dylan, Aretha Franklin and Bruce Springsteen, put it best: "Stevie's the true kind of creative force that one looks for but rarely finds. I automatically compare him to Robert Johnson because Stevie's got that unique passion."

At the height of his career, Vaughan died in a helicopter accident on August 27, 1990. On hearing of his death, blues great Buddy Guy commented, "Stevie did for us what Muddy Waters did. He put the blues over, and then he came back and got us. We'll all miss him."

EQUIPMENT: Stratocaster with a '59 body and '61 neck; Fender Vibroverb and 150-watt Dumbles; Ibanez Tube Screamer
SIGNATURE SONG: "Pride And Joy," from *Texas Flood* (Epic, 1983)
CLASSIC ALBUM: *In Step* (Epic, 1989)



THE BRITISH GIANTS

JEFF BECK

"When he's on, Beck's probably the best there is."

—Jimmy Page

JEFF BECK HAS been breaking the rules of guitar playing and expanding its horizons ever since he recorded his sitar-influenced lines on "Heart Full of Soul" with the Yardbirds in 1965. He explored psychedelia with the Yardbirds, laid the foundation for heavy metal with the Jeff Beck Group, pioneered jazz-rock fusion as a solo artist in the Seventies and has remained a trend-defying iconoclast in the Eighties and Nineties. "I'm an awkward son of a bitch when it comes to doing the expected," explains Beck.



Jeff Beck

Rarely relying on effects, Beck has strangled a universe of sounds out of his guitar and amp, playing as if his bare fingers were hardwired to his heart. Utilizing every inch of his axe, Beck can make his guitar sound like a howling beast or a choir of angels. In the last five years, Beck has mastered more styles than most artists attempt over an entire career, assimilating Vietnamese folk music for the *Frankie's House* soundtrack, emulating his hero, rockabilly great Cliff Gallup, with uncanny accuracy on the tribute album *Crazy Legs* (Epic, 1993) and conjuring the spirit of Jimi Hendrix on a cover of "Manic Depression." Playing with the wild abandon of an adolescent and the passion of a romantic soul, Beck still remains a dangerous radical of the guitar.

EQUIPMENT: Fender Stratocaster and Esquire; Marshall 50-watt heads; Rat distortion
SIGNATURE SONG: "Freeway Jam" from *Blow by Blow* (Epic, 1975)
CLASSIC ALBUM: *Beckology* (Epic, 1991)

ERIC CLAPTON

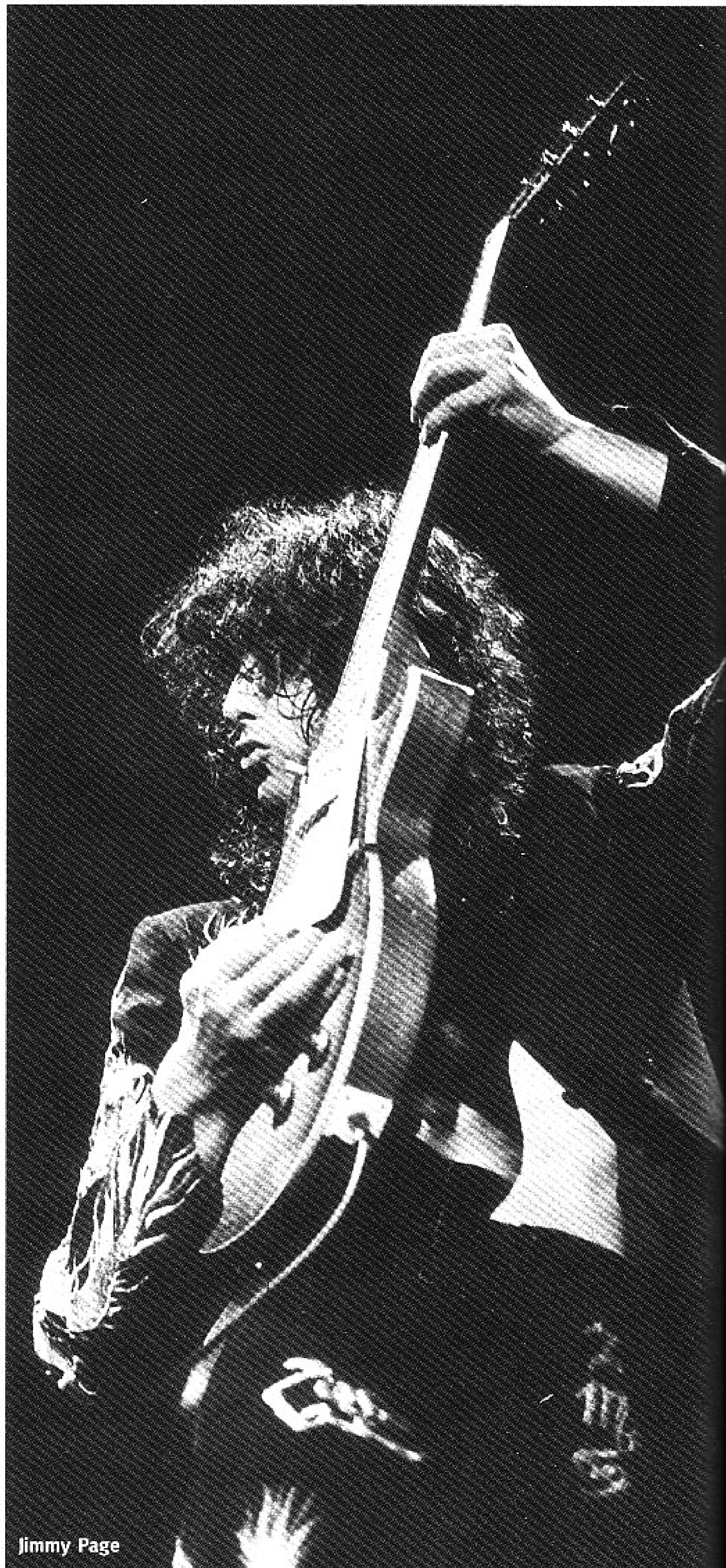
"The only education I ever really had was finding out about the blues. I mean, I wanted to know everything."

—Eric Clapton

ERIC CLAPTON HAS successfully reinvented himself dozens of times: Rave-Up King with the Yardbirds; Holy Father of the Anglo-blues with the Bluesbreakers; free-form improvisational genius with Cream; solo rock star; Unplugged balladeer—the chameleon rises to every musical occasion.

By 1965 the 20-year-old Clapton was already considered a legend for his playing with John Mayall's Bluesbreakers. He'd introduced the blues to the masses, interpreting and updating what had been a largely unknown form for the rock generation. Simultaneously, his lush, Les Paul-driven tone marked the absolute turning point in the history of rock, transforming what had been a good-time twang instrument into a vehicle for profound expression.

Ultimately, the most enduring image of this great guitarist will be of Clapton the bluesman, standing on a corner of a stage and exposing his psychic wounds to the masses. It is interesting, though, that, while bluesy in feel, his most memorable songs—"Layla," "Tears In Heaven"—do not utilize the blues structure. While most of Clapton's contemporaries talk reunion and revival, he never retreats behind memories of his "good old days." His *Unplugged* album, which was enormously successful—both for him and acoustic guitar manufacturers—included a radical remake of "Layla." Clapton is one artist who has learned how to grow up.



Jimmy Page

EQUIPMENT: Fender Stratocaster, Martin 00-42; late Fifties Fender Twin
SIGNATURE SONG: "Crossroads" from Cream, *Wheels of Fire* (Polydor, 1968)
CLASSIC ALBUM: Derek and the Dominos, *Layla and Other Assorted Love Songs* (Polydor, 1970)

GEORGE HARRISON & JOHN LENNON

"I'm not very good technically, but I can make the guitar fuckin' howl and move."

—John Lennon

FEW GUITARISTS HAVE influenced the sound and style of rock guitar playing more than John Lennon and George Harrison, particularly



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ood technically,
ke the guitar
l move."

—John Lennon

HAVE influenced
yle of rock guitar
an John Lennon
son, particularly

their work together in the Beatles from 1962 to '69.

Lennon's driving, scrappy rhythm style was founded on the locomotive pounding of American folk blues—as filtered through the English skiffle craze and rockabilly. He brought a unique chordal sensibility to guitar-based songwriting and arranging, inspired by the eclectic collection of Anglo-American pop, rock, r&b, folk and music hall influences absorbed by him and his writing partner, Paul McCartney (whose guitar contributions to the Beatles were also crucial). As Lennon matured, his proclivity for avant-garde art surfaced in his playing. He was the first pop guitarist to use feedback on a record—the Beatles 1965 hit, "I Feel Fine." His solo experiments with Yoko Ono probed the jagged frontiers of primal scream art guitar noise, giving a major cue to artists as diverse as Sonic Youth, the Jesus & Mary Chain, Einsturzende Neubauten and Throbbing Gristle.

George Harrison's early love of Carl Perkins and Chet Atkins resulted in his imparting a countryish twang to the Beatles prototypical Britpop. The "quiet Beatle" became a master of stingingly concise, eight- and 12-bar solos on early Beatles gems like "Can't Buy Me Love" and "A Hard Day's Night." Harrison's gloriously chiming use of the Rickenbacker 12-string inspired both Roger McGuinn (the Byrds) and Pete Townshend (the Who) to pick up


George Harrison (left) and John Lennon

the instrument, and helped spawn three decades-worth of "jangle pop" bands. Harrison's late-Sixties studies in Indian classical music and the sitar had a profound impact on his guitar playing, which in turn touched off the psychedelic era in guitar rock. Harrison's example encouraged countless guitarists to explore modal improvisation, micro-tonal string bends and the hypnotic/harmonic possibilities of guitar as a drone instrument. Thanks to him, the electric sitar was invented. Other innovations associated with Harrison are backwards guitar, extreme distortion and processing the guitar through an organ Leslie cabinet. By the time of the Beatles swansong, *Abbey Road* (Capitol, 1969), Harrison had developed the highly lyrical slide guitar style that has become a hallmark of his post-Beatles solo career.

EQUIPMENT: John Lennon: Rickenbacker 325, Epiphone Casino; Vox AC30. George Harrison: Gretsch Country Gentleman, Rickenbacker 360 12-string; Vox, WEM and Selmer amps
SIGNATURE SONG: "The End" from The Beatles, *Abbey Road* (Capitol, 1969)
CLASSIC ALBUM: The Beatles, *Revolver* (Capitol, 1966)

JIMMY PAGE

"My vocation is more in composition really than in anything else—building up harmonies using the guitar, orchestrating the guitar like an army, a guitar army."

—**Jimmy Page**

ARGUABLY THE MOST studied and imitated rock guitarist this side of Jimi Hendrix, Jimmy Page is additionally assured a place in the music's pantheon of greats for his roles as musical director, producer and all-around guru of Led Zeppelin. Under his shrewd guidance, the band was a powerhouse from the word go, relentless in their bold embrace of such disparate influences as electric blues, Middle Eastern world music and English folk.



ROCKABILLY

JAMES BURTON

"You don't walk on stage and play for other musicians. If you did, you'd starve to death. You play for the people."

—**James Burton**

THE MASTER OF the memorable solo and driving rhythm, James Burton has played rockabilly, country and pop with distinction. He helped set the foundation for rock and roll guitar with his bright Telecaster tone, wild note bends, melodic double-stop runs and syncopated rhythms, and his "chicken picked" lines remain a staple of country guitar to this day.

Burton got his start as a session player in 1955 at age 15 when he recorded numerous influential sides such as Dale Hawkins's "Susie-Q" and Bob Luman's "Red Hot." One year later he burst onto the national scene as a member of Ricky Nelson's band, frequently appearing with Nelson on the *Ozzie and Harriet* television show and introducing millions of Americans to rock and roll guitar with his burning solos on singles like "Believe What You Say" and "Hello Mary Lou."

In the early Sixties, Burton laid the foundation for country music's highly influential "Bakersfield" sound by recording with artists such as Merle Haggard and Buck Owens. Later, he backed Elvis Presley and helped Emmylou Harris merge country and rock and roll as a member of Harris's Hot Band. Burton has worked with a variety of artists, including Frank Sinatra, Nat King Cole and Elvis Costello, and he remains an in-demand session player.

EQUIPMENT: Late-Sixties paisley finish Fender Telecaster; Fender Twin Reverb
SIGNATURE SONG: "Hello Mary Lou," from Rick Nelson, *Best of Rick Nelson 1963-75* (MCA, 1990)
CLASSIC ALBUM: James Burton and Ralph Mooney, *Corn Pickin' and Slick Slidin'* (Capitol, 1969)

CLIFF GALLUP

"After hearing Cliff Gallup on the Gene Vincent and the Blue Caps album, I was bitten by the bug. I remember sitting there being mesmerized by sounds I'd never heard before."

—**Jeff Beck**

CLIFF GALLUP WAS one of the most outstanding and innovative rockabilly guitarists. The solos that he recorded as a member of Gene Vincent and the Blue Caps fused the wild abandon of rock and roll with the sophistication of jazz. His playing on songs like "Be Bop A Lula" and "Cruisin'" was characterized by lightning-fast triplet pull-offs and diminished, major 7 and 6add9 chords, contrasting the blues-based solos and rhythms of most early rock and roll.

Heavily influenced by country and pop guitarists such as Chet Atkins and Les Paul, Gallup drew inspiration from various sources, including mainstream jazz and rock and roll, to develop an idiosyncratic style that showed that rockabilly music didn't have to be primitive and simple in order to rock. Although he recorded and toured with Gene Vincent for less than a year and recorded only 35 songs with the band, Gallup left an indelible impression on many guitarists, including Jeff Beck, Jimmy Page, Ritchie Blackmore and Albert Lee.

EQUIPMENT: 1956 Gretsch Duo-Jet; Fender Twin, Standel combo with 15-inch speaker
SIGNATURE SONG: "Race with the Devil," from *Gene Vincent—The Capitol Collector's Series* (Capitol, 1990)
CLASSIC ALBUM: *Gene Vincent—The Capitol Collector's Series*

SCOTTY MOORE

"You've gotta hear Scotty Moore on Elvis Presley's Sun Sessions. He was truly amazing, and he was making it all up right there."

—**Brian Setzer**

BRITISH GIANTS

The Zeppelin myth is built on a history filled with groupies, private jets, hotel room wreckage and rumored flirtations with the occult. But the Zeppelin magic had everything to do with the indefatigable creative expression of its players and Page's own maverick studio and guitar smarts. To produce work so outlandish and enduring, countless, unglamorous hours of toil were spent coaxing previously unheard-of sounds from crude tube amps while stretching the limits of what Seventies analog recording equipment could reproduce.

From his director's seat, Page brought us intense X-rated features like the orgasmic "Whole Lotta Love," Disney-esque fantasies like the whimsical "The Song Remains the Same" and huge, exotic 70mm epics like "Kashmir" and "Stairway to Heaven." As a guitar chameleon, he produced everything from the tortured screams of "Since I've Been Loving You" to the mysterious acoustic ambience of "Black Mountin Side" (a song that introduced D-A-D-G-A-D tuning to literally millions of dazed and confused followers).

As Page, himself, explained to *Guitar World* in 1993: "Many people think of me as just a riff guitarist, but I think of myself in broader terms. As a musician, I think my greatest achievement has been to create unexpected melodies and harmonies within a rock framework. And as a producer, I would like to be remembered as someone who was able to sustain a band of unquestionable individual talent and push it to the forefront during its working career. I think I really captured the best of our output—the multi-faceted gem that is Led Zeppelin."

EQUIPMENT: '58 Les Paul, Fender Telecaster, Gibson EDS-1275 doubleneck; Marshall 100-watt heads
SIGNATURE SONG: "Stairway To Heaven" from Led Zeppelin, *Led Zeppelin IV* (Atlantic, 1971)
CLASSIC ALBUM: *Led Zeppelin II* (Atlantic, 1969)

KEITH RICHARDS

"If I'm a guitar hero, I never really entered the competition—I forgot to fill in the application form."

—**Keith Richards**

THE PERENNIAL "BAD boy" of rock, Keith Richards has exemplified the scruffy English guitar hero—rail thin, messy mop of hair, low-hung guitar and cigarette clenched tightly in the lips—for more than 30 years. The heart and soul and principal guitarist/riff-meister of the Rolling Stones—"the greatest rock and

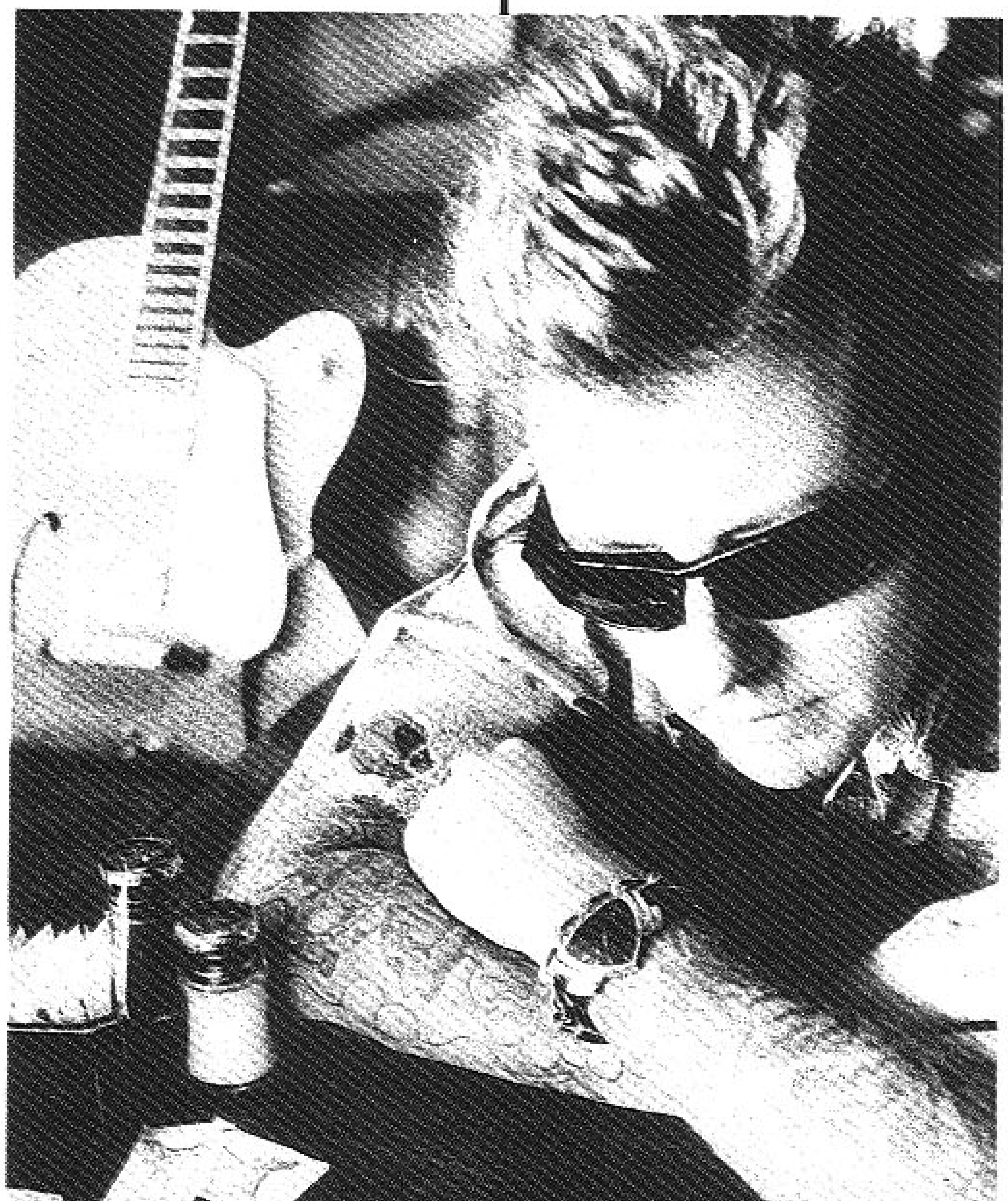
ROCKABILLY

IN MEMPHIS'S SUN Studios in 1954, guitarist Scotty Moore, bassist Bill Black and hillbilly crooner Elvis Presley took chunks of Nashville country music, heaps of Mississippi blues and small doses of various other American musical styles such as bluegrass and Western swing and created rock and roll.

Moore's Travis-picked rhythms, bluesy leads and boogie runs became the blueprint of rock and roll for the millions of guitarists who followed in his footsteps, including Jeff Beck, Jimmy Page, George Harrison and John Fogerty. His playing shared the spotlight with Presley's vocals, establishing the electric guitar as the definitive rock and roll instrument as well as a symbol of youth and rebellion.

Moore recorded and toured with Presley throughout the Fifties until Elvis entered the Army in 1958. His energetic rhythms and melodically memorable leads graced the King's finest rockers, including "That's All Right," "Mystery Train," "Baby Let's Play House," "My Baby Left Me," "Heartbreak Hotel," "Hound Dog" and "Jailhouse Rock."

EQUIPMENT: Gibson ES-295, Gibson Super 400; Butts Echo-Sonic amplifier
SIGNATURE SONG: "Mystery Train," from *Elvis Presley, The Complete Sun Sessions* (RCA, 1976)
CLASSIC ALBUM: Elvis Presley, *The Complete Sun Sessions*



Brian Setzer

BRIAN SETZER

"Brian Setzer is one of the foremost guitar players of the last half of this century. He's taken everything from jazz and blues to country and rock and roll and put it all together."

—**Reverend Horton Heat**

IN THE EARLY Eighties, when synth-dominated music ruled the airwaves, Brian Setzer and the Stray Cats spearheaded an unlikely rockabilly revival that rocketed the Long Island band to the top of the charts. Taking the music of Eddie Cochran, Gene Vincent and Buddy Holly and injecting it with a punk attitude and burning guitar solos that made even metalheads take notice, the Stray Cats resuscitated a genre that had been dormant since the late Fifties.

No mere revivalist, Setzer played with a sophistication and technique that rivaled that of the most esteemed rock guitar virtuosos. His solos are distinguished by fluent jazz chops, intricate fingerpicked arpeggios and runs, and raunchy double stops, while his rhythm work reveals his deep knowledge of chord melody.

Setzer is combining the swing sensibilities of big band music with the power of rock and roll in his current band, The Brian Setzer Orchestra.

EQUIPMENT: Gretsch 6120; early-Sixties Fender Bassman; Roland RE-301 Space Echo
SIGNATURE SONG: "Rock This Town," from Stray Cats, *Best of Stray Cats: Rock This Town* (EMI, 1990)
CLASSIC ALBUM: *Best of Stray Cats: Rock This Town* (EMI, 1990)

roll band of all time"—Keith's signature rhythm guitar style is built primarily from playing Telecasters tuned to open G with the low E string removed (low to high: G, D, G, B, D). With this tuning, Keith has laid down some of the most potent rock ever written—"Honky Tonk Women," "Start Me Up" and "Can't You Hear Me Knocking."

Appropriately nicknamed "Keef Riffhard," Keith synthesized blues and roots-rock influences—in particular, the hard-driving rhythm and lead playing of his biggest hero, Chuck Berry—into the creation of his own signature sound, one that continues to influence many guitarists today.

EQUIPMENT: 5-string Fender Telecaster; Fender Twin
SIGNATURE SONG: "Honky Tonk Women" from The Rolling Stones, *Hot Rocks 1964-1971* (Abkco, 1972)
CLASSIC ALBUM: The Rolling Stones, *Sticky Fingers* (Virgin, 1971)

PETE TOWNSHEND

"People like Beck and Hendrix get credit for things he started. Pete was definitely the first to let the guitar feed back, he was the first to break his guitar and he's very good at playing rhythm, too."

—Ritchie Blackmore



ONE OF ROCK'S most powerful rhythm guitarists, Pete Townshend cut a commanding figure on stage slamming crashing chords with sweeping, windmill-like movements of his left arm and smashing his guitars to splinters. But for all of his onstage aggression with the Who, Townshend is also an introspective, emotional guitarist. He plays dramatic, flamenco-inspired 16th-note triplet crescendos, lyrical, melodic lines and lush, arpeggiated rhythm beds, turning the guitar into a virtual orchestra.

After perfecting the three-minute power-pop song on Who singles like "I Can't Explain" and "My Generation," Townshend moved on to more ambitious pursuits and began writing lengthy rock operas such as *Tommy* (MCA, 1969) and *Quadrophenia* (MCA, 1973). But throughout all of his musical pursuits, his passionate guitar playing has remained a focal point, conveying as much of the songs' meaning as his insightful lyrics. Although he mainly plays acoustic these days, Townshend can still bring an arena of fans to its feet with his driving rhythms, as he did on the reformed Who's *Quadrophenia* tour last year.

EQUIPMENT: Gibson SG Special; Hiwatt 100-watt heads
SIGNATURE SONG: "Won't Get Fooled Again" from the Who, *Who's Next* (MCA, 1971)
CLASSIC ALBUM: *Who's Next*

NIGEL TUFNEL

"If you put a hungry ferret in your trousers, he'll run around. You'd be surprised at the energy."

—Nigel Tufnel

IT IS MAN'S bitter fate that he must forever argue over who is the best guitarist on this sullied earth. But all men agree that Spinal Tap's Nigel Tufnel thinks he is the greatest. "Let those boys like Beck and Clapton fight it out with each other. Let me watch and laugh," says Tufnel suavely.

Too fast for love, hotter than hell, and thicker than a brick, Tufnel's unique take on hard rock has always been inimitable. "No one plays like him," says Spinal Tap frontman David St. Hubbins. "No one even tries."

The guitarist's often-protracted solos, like bowel movements from hell, are dense, gut-wrenching and fluid. "It's not the amount of notes you play, but if you're thinking about them after you played them," says Tufnel philosophically. "Can you remember what you played? If you can't, why did you play it? It becomes a thinking man's game... and who wants to muck about with that?"

EQUIPMENT: Too many guitars to mention, specially-modified Marshall amps
SIGNATURE SONG: "(Tonight I'm Gonna) Rock You Tonight," from Spinal Tap, *This is Spinal Tap* (Polydor, 1983)
CLASSIC ALBUM: Spinal Tap, *Shark Sandwich* (Polymer, 1974)



VIRTUOSOS

RITCHIE BLACKMORE

"I'm not good enough, technically, to be a classical musician. I lack the discipline. When you're dealing with classical music, you have to be rigid. I'm not a rigid player. I like to improvise."

—Ritchie Blackmore

"SMOKE ON THE Water." There is far more to Ritchie Blackmore than the Riff—the one every aspiring guitarist from Timbuktu to Taylor, Michigan aspires to learn. In his late Sixties and Seventies heyday, Ritchie Blackmore raised the bar several notches for what it meant to be a guitar hero by experimenting with classically inspired lines. "I found the blues too limiting," Blackmore says. "I'd always thought—with all due respect to B.B. King—that you couldn't just play four notes. Classical, on the other hand, was always too disciplined. I was always stuck between the two, stuck in a musical no-man's land."

Blackmore's Bach-like arpeggios and Mozart-influenced solos, such as his lead on "Highway Star," opened up new avenues of exploration for many players to follow, including Brian May, Edward Van Halen, Yngwie Malmsteen, Michael Schenker and Steve Morse.

EQUIPMENT: Seventies Fender Stratocaster, Marshall Major 200-watt heads
SIGNATURE SONG: "Highway Star" from Deep Purple, *Machine Head* (Warner Bros., 1972)
CLASSIC ALBUM: Deep Purple, *Machine Head*

AL DI MEOLA

"Guitar albums are just not appreciated by non-guitarists. My goal is to go over the top, because an artist wants his music to appeal to everyone."

—Al Di Meola

AL DI MEOLA GAINED notoriety first as a member of Return to Forever, Chick Corea's jazz-fusion ensemble, and later for the fiery, passionate playing on his early solo albums. His incredibly fast and precise melody, emotion and drama.

In the early Eighties, he teamed up with two other exemplary guitarists, John McLaughlin and Paco De Lucia, for a highly successful and critically acclaimed all-acoustic tour that was documented on the best-selling *Friday Night in San Francisco* (Columbia, 1980) album. Lately, Di Meola has focused on acoustic music and released a pair of albums influenced by the work of accordionist Astor Piazzolla.



Ritchie Blackmore

palm-muted lines and thick, distorted tone made him a favorite among rock guitarists, many of whom had their first exposure to jazz through him.

A versatile instrumentalist, Di Meola has developed a diverse repertoire that encompasses classical, flamenco and Latin music, greatly expanding both his and his audience's notions of what defines jazz guitar. Even when playing his blindingly quick lines, Di Meola displays an admirable sense of

EQUIPMENT: 1971 Gibson Les Paul Custom, Ovation Legend acoustic/electric; 100-watt Marshall heads
SIGNATURE SONG: "Race With the Devil on Spanish Highway" from *Elegant Gypsy* (Columbia, 1977)
CLASSIC ALBUM: *Splendido Hotel* (Columbia, 1979)

DANNY GATTON

"I know a little bit of a lot of things, but I'm really not a master of any of them."

—Danny Gatton

FLUENT IN JAZZ, country, blues, bluegrass, rockabilly, soul and rock and roll, Danny Gatton was a virtual encyclopedia of American guitar styles. "I always figured I could play it all," Gatton once commented. In live performance, he'd unleash barrages of blazing, melodic licks from his Telecaster, emulating organs and horn sections, whipping out lightning-fast banjo rolls and simultaneously playing walking bass lines while plucking complicated melodies. His mastery of a melting pot of musical styles made him a cult favorite among guitar enthusiasts, who fervently sought his records and flocked to his live shows.

Gatton borrowed generously from classic heavyweights like Les Paul, Scotty Moore, James Burton, Hank Garland and Charlie Christian, as well as contemporaries Roy Buchanan and Lenny Breau, combining those influences into a style that was truly one-of-a-kind. His suicide at the age of 49 on October 4, 1994, left a gap in the guitar community that may never be filled in our lifetime.

EQUIPMENT: 1953 Fender Telecaster and Fender Danny Gatton Signature Telecaster; late-Fifties Fender Twin
SIGNATURE SONG: "Love My Baby" from Robert Gordon and Danny Gatton, *The Humbler* (NRG, 1996)
CLASSIC ALBUM: *88 Elmira Street* (Elektra, 1991)

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VIRTUOSOS

ALLAN HOLDSWORTH

"He's out there, spacy and so into playing weird, but I love the sound he gets. He's probably the only guitarist who has made me go, 'Huh? How did he do that?' "

—**Eddie Van Halen**

A TRUE ARTIST who is more concerned with perfecting his craft than selling records, Allan Holdsworth has spent his entire career striving to push the guitar beyond its boundaries. Attempting to imitate the sound of a saxophone, he pioneered a fluid legato style that has inspired many jazz and rock guitarists, most notably Eddie Van Halen. Holdsworth's playing is characterized by unorthodox chord voicings, seemingly impossible fretboard stretches, unusual, dissonant lines, blinding speed and a smooth, swelling attack.

Holdsworth initially came to prominence playing in progressive rock bands, among them Gong, Soft Machine and U.K., but he has worked as a solo artist since the Eighties. He is one of the few guitarists to embrace guitar synthesis, and his solo album, *Atavachron,* remains one of the finest showcases of the instrument's capabilities.

EQUIPMENT: Ibanez and Carvin signature models, SynthAxe; Mesa/Boogie Dual Rectifier and .50 Caliber
SIGNATURE SONG: "Metal Fatigue" from *Metal Fatigue* (Enigma, 1985)
CLASSIC ALBUM: *Metal Fatigue*

ERIC JOHNSON

"Guitar seems to be evolving into this new, great place, but I don't know if I like that fork in the road. I'm looking for the other fork in the road."

—**Eric Johnson**

ONE OF ROCK guitar's most exacting perfectionists, Eric Johnson has gained notoriety for his flawless technique, rich tone and soaring melodies. Despite playing on several successful albums by artists such as Christopher Cross and Carole King during the early Eighties, Johnson was largely unknown until he released his second solo album, *Ah Via Musicom,* featuring the hit single "Cliffs of Dover," in 1990.

Johnson's violin-like tone and impossibly fast-but-precise string-skipping runs have made him one of today's most esteemed and imitated guitarists, while his tasteful melodic sense has

helped him establish a mainstream audience. Equally at home playing jazz, country and acoustic fingerstyle, the versatile Johnson has an instantly identifiable sound and technique. His true specialties, however, are playing Hendrix-inspired rockers and majestic ballads. "I really want to find some way to make the guitar into an engine of inspiration that will last for another 20 or 30 years," he says.

EQUIPMENT: Fender Stratocaster; Marshall 50- and 100-watt Super Lead heads, Dumble Odyssey and Overdrive Special heads, Fender Twin Reverb; Cry Baby wah, Echoplex, Fuzz Face, t.c. electronics stereo chorus
SIGNATURE SONG: "Cliffs of Dover" from *Ah Via Musicom* (Capitol, 1990)
CLASSIC ALBUM: *Ah Via Musicom*

YNGWIE MALMSTEEN

"I know all the music theory there is to know."
—Yngwie Malmsteen

Yngwie Malmsteen's 1984 debut, *Rising Force*, shook the rock guitar community and set a new standard for speed, grace and virtuosity. His "neo-classical" style, loosely based on the compositional structures of J.S. Bach and violinist Niccolo Paganini, was fresh and completely realized. By the time 1985's *Marching Out* was released, his influence was rivaled only by that of Edward Van Halen.

While the mighty Swede's star has faded in the U.S. due to the rise of grunge and alternative music, his contribtion to the guitar must be acknowledged. Yngwie persuaded a generation of rock guitarists to look way beyond the blues box and explore such exotic fare as minor, diminished, harmonic minor and Phrygian scales.

EQUIPMENT: Fender Yngwie Malmsteen Signature Stratocaster with DiMarzio pickups; Marshall 50-watt Mark II heads
SIGNATURE SONG: "Black Star" from *Rising Force* (Polygram, 1984)
CLASSIC ALBUM: *The Yngwie Malmsteen Collection* (Polygram, 1992)

JOHN McLAUGHLIN

"Music is absolutely everything to me. It's given me everything. And so I in return have to give everything I have to it."
—John McLaughlin

As a member of Miles Davis's band and Tony Williams' Lifetime in the late Sixties, John McLaughlin was one of the progenitors of fusion. Abandoning the warm hollowbody tone and cool, laid-back attitude that had previously defined most jazz guitar playing, McLaughlin brought a wild, rock-inspired intensity to the music with his bright, distorted tone, almost reckless pursuit of speed on the fretboard and wild, overextended note bending that had more in common with blues screamers like Buddy Guy than any traditional jazz cats. His early-Seventies recordings with the Mahavishnu Orchestra were trail-blazing adventures that forever broke down the barriers between rock and jazz while exploring Indian-inspired motifs.

Throughout the Eighties, he abondoned the electric guitar and devoted his time to expanding the range of the acoustic. His most recent effort, *The Promise* (Verve, 1996), displays the breadth of his talents from traditional jazz and acoustic world music to heavy rock fusion and guitar synth-driven jungle music.

EQUIPMENT: Rex Bogue double-neck electric, custom-made Abe Wechter acoustic
SIGNATURE SONG: "Reincarnation" from *Qué Alegría* (Verve, 1992)
CLASSIC ALBUM: Mahavishnu Orchestra, *Inner Mounting Flame* (Columbia, 1971)

STEVE MORSE

"All I want is the integrity of John McLaughlin, the chops of Eddie Van Halen and the musical finesse of Segovia."
—Steve Morse

Steve Morse's hands, it is believed, are permanently fused to his guitar. According to



legend, he once kept his chops up by playing a small travel guitar as he drove around in his car, using his knees to steer the vehicle. Morse's storied devotion to his instrument, not to mention his awesome technical prowess, positioned him at the forefront of the second generation of fusion guitarists in the late Seventies. His band, the Dixie Dregs, played a unique brand of jazz-fusion that incorporated such disparate styles as Baroque classical music, bluegrass and hard rock boogie, giving the genre a Southern-rock spin that made the whole thing sound like the Mahavishnu Orchestra colliding with Molly Hatchet.

Morse's diverse playing style shifts focus in dizzying fashion, jumping from swift, precisely picked passages that span the entire fretboard to tight chicken pickin' and pedal steel-inspired bends. He makes effective use of odd-meter time signatures and key changes ("Ice Cakes," "What If") and lush, overlapping lines generated with a digital delay ("Night Meets Light").

Morse, who set out on a solo career in the Eighties, has been a member of the rock groups Kansas and, most recently, Deep Purple.

EQUIPMENT: Ernie Ball/Music Man Steve Morse Signature guitar; Ampeg V4
SIGNATURE SONG: "Cruise Control" from Dixie Dregs, *Divided We Stand: Best of the Dixie Dregs* (Arista, 1989)
CLASSIC ALBUM: Steve Morse, *The Introduction* (Elektra, 1984)

ULI JON ROTH

"Uli Roth had the whole thing down: his technique, his tone, the Hendrixisms mixed with that Euro-classic style of modal playing. I think he influenced a lot more people than he's given credit for."

—Kirk Hammett

WHEREAS MOST HEAVY metal guitarists during the Seventies played cranked-up blues licks, Uli Jon Roth took metal into unexplored territory with fluent, Eastern-sounding Phrygian mode excursions, fluid and lyrical Hendrix-cum-Curtis Mayfield chordal rhythms and incredibly fast and precise melodic runs.

Inspired by Hendrix and Blackmore, Roth shared his mentors' attraction to dramatic tremolo bar work and thick, distorted Stratocaster tones. His work with the Scorpions helped set the foundation for the emergence in the Eighties of such classically influenced northern European guitarists as Yngwie Malmsteen, Adrian Vandenberg and John Norum. Roth left the Scorpions in the late Seventies, just before the band achieved chart-topping success in the U.S. Since then, he has released a steady stream of Hendrix-esque solo albums.

EQUIPMENT: Fender Stratocaster; 100-watt Marshall
SIGNATURE SONG: "Sails of Charon" from Scorpions, *Taken By Force* (RCA, 1978)
CLASSIC ALBUM: Scorpions, *Virgin Killers* (RCA, 1976)


Joe Satriani

JOE SATRIANI

"As long as Joe's making music, I'll always find an inspiration to play."

—Steve Vai

ONE OF ROCK music's most successful instrumentalists, Joe Satriani introduced the masses to virtuoso guitar in the late Eighties with his chart-topping *Surfing with the Alien.* The album demonstrated how a guitarist could fuse mind-boggling licks, a broad musical perspective and an incredible grasp of scales and music theory to memorable, tuneful songs—and earn a Gold record in the process.

"I'd rather someone said, 'Man, that's a great solo! I'll never forget it,' than, 'That guy's got some technique!'," says Satriani, who is no technical slouch himself. The guitarist burns his fretboards with intricate arpeggios, distinctive whammy bar screams and unorthodox scales, rarely wasting time with shopworn chord progressions or rock clichés.

A master guitarist and a master teacher, Satriani has seen former students like Steve Vai, Metallica's Kirk Hammett and Primus's Larry Lalonde attain an uncanny level of success.

EQUIPMENT: Ibanez JS-6, Ibanez 540 Radius; various 100-watt Marshall heads, Roland JC-120; Scholz Rockman, Eventide H4000
SIGNATURE SONG: "Satch Boogie" from *Surfing with the Alien* (Relativity, 1987)
CLASSIC ALBUM: *Surfing with the Alien*

STEVE VAI

"Steve Vai is a huge musician. Most people hear him as a guitar player. They don't see all the different pairs of pants he owns. But I've seen the pants and I've heard the tapes."

—Joe Satriani

STEVE VAI JUST might be the most naturally gifted musician to ever play rock guitar. His unworldly chops once caused a fellow guitarist to speculate whether "he had an extra muscle in his hand."

The phenomenally talented Vai made his recording debut as a teenager in the highly challenging environment of Frank Zappa's band. He subsequently developed a reputation as the world's greatest hired gun, thanks to highly visible stints with David Lee Roth and Whitesnake.

Vai's awe-inspiring fretwork incorporates polyrhythms, unusual Dorian mode and whole-tone scales and humorous, bombastic melodies. Few guitarists have explored the possibilities of effects processors and the tremolo bar as extensively as Vai, who uses them to create a wide variety of sounds ranging from animal growls to abrasive warbles. His playing is far removed from the standard blues-based pentatonic licks that most rock guitarists rely upon, yet it maintains an attitude that rivals the heaviest metal music.

His 1990 solo album, *Passion and Warfare*, remains one of the high-water marks in instrumental guitar music history.

EQUIPMENT: Ibanez JEM-777, Ibanez UV-7 Universe 7-string; Marshall 100-watt heads; Eventide H3000S Harmonizer, Vox wah.
SIGNATURE SONG: "Blue Powder" from *Passion and Warfare* (Relativity, 1990)
CLASSIC ALBUM: *Passion and Warfare*

EDWARD VAN HALEN

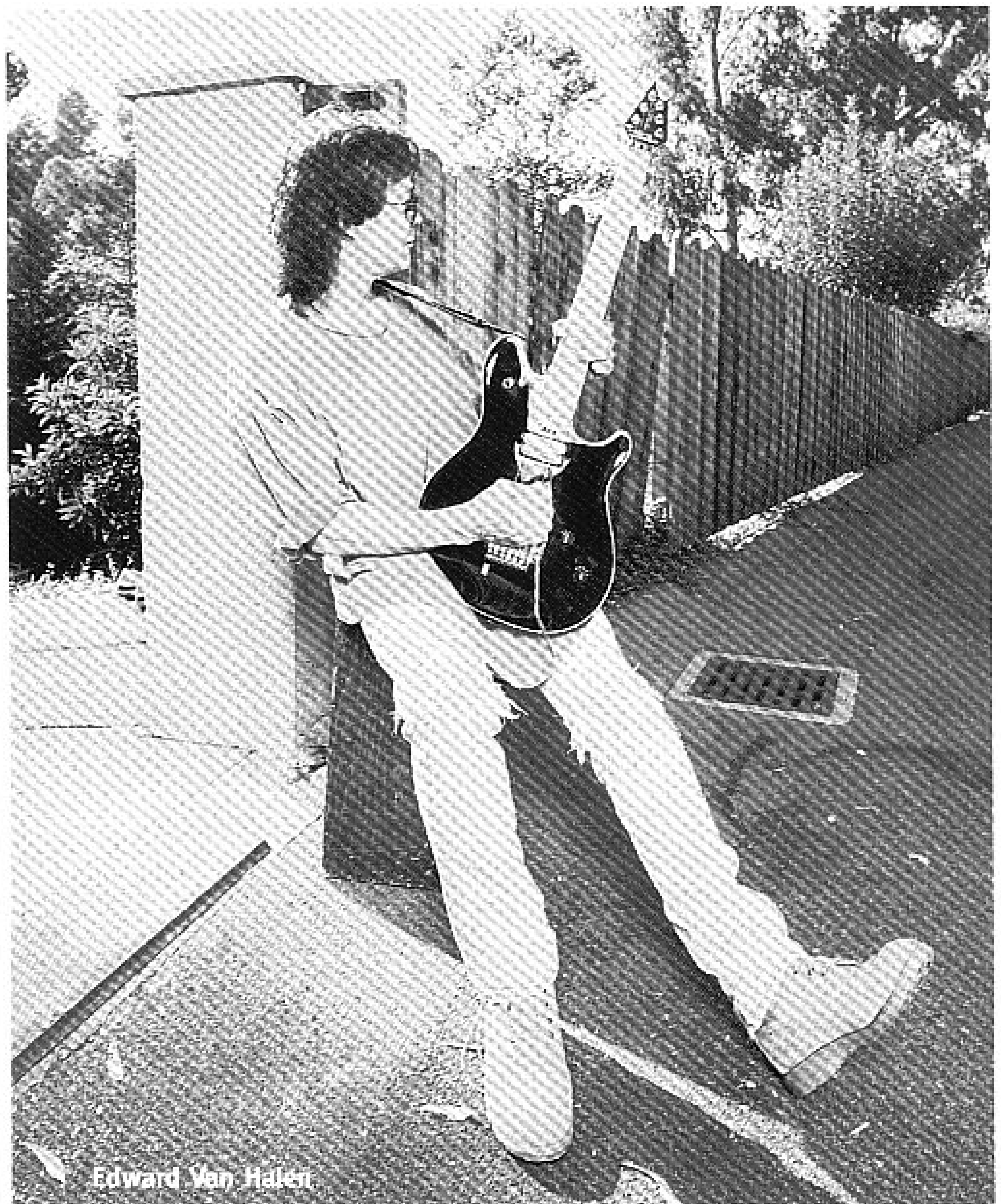
"Lots of people think a song without singing is not a song. Tell that to Beethoven and he'll kick your ass."

—Edward Van Halen

THE LIST OF Edward Van Halen's accomplishments is so long, so vast–so downright bodacious–that it's really much simpler to ask, "What hasn't he done?" Here's a partial list:

1. He never dated a member of the cast of *Baywatch*.
2. He has not cured cancer (although considering how much he smokes, he should get crackin').
3. He has not devised a method to slow global warming–yet.

On the other hand, in the 20 years since Van Halen released their first album, Edward/Eddie/Ed has accomplished virtually everything else of importance:



Edward Van Halen

1. He revolutionized the way guitar is played. On the instrumental "Eruption" (*Van Halen*), Eddie managed, in the space of a mere minute and 42 seconds, to make two-handed tapping a must-have in every hard rock guitarist's bag of tricks.
2. He revolutionized guitar technology: with just $130-worth of spare parts, a soldering gun and some Schwinn bicycle paint, Eddie cobbled together a single pickup, Strat-style guitar that would serve as the template for virtually every guitar built in the Eighties.
3. He is an even better songwriter than he is a player.
4. He is the first and last guitarist since Jimi Hendrix who will always look cooler than you do on stage.
5. He will also always have a better sound than you do: Employing nothing but a 100-watt Marshall Super Lead head, Edward Van Halen is responsible for the best damn tone ever to rock this earth.

EQUIPMENT: Custom-made Strat-style solidbody, Ernie Ball/Music Man EVH, Peavey Wolfgang; Marshall 100-watt Super Lead, Peavey 5150 EVH; MXR Flanger, MXR Phase 90
SIGNATURE SONG: "Eruption" from *Van Halen* (Warner Bros., 1978)
CLASSIC ALBUM: Van Halen, *Fair Warning* (Warner. Bros, 1981)



THEY MIGHT BE GIANTS

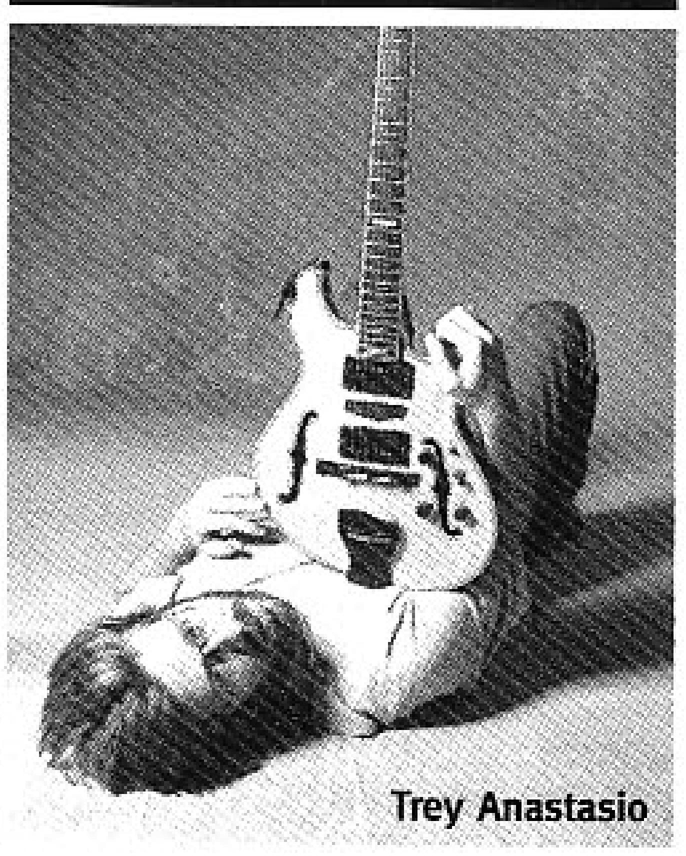
TREY ANASTASIO

"Music is like this porthole into another world—the world of truth."

—Trey Anastasio

TREY ANASTASIO AND his Phish bandmates picked up the tradition of psychedelic jam-oriented bands like the Grateful Dead and combined it with progressive rock to create their own potent brew. Despite protestations that he's not into playing solos, Anastasio is, in fact, a certified guitar hero, one who succeeds at getting arenas filled with teenagers to greet Mixolydian licks with screams of glee. In the process, he has turned a whole generation of listeners onto the ecstasy that is available to those who know how to play really well and to wail with focused purpose.

EQUIPMENT: Languedoc custom hollowbody; Groove Tubes Dual 75 power amp
SIGNATURE SONG: "Billy Breathes" from Phish, *Billy Breathes* (Elektra, 1996)
CLASSIC ALBUM: Phish, *A Live One* (Elektra, 1995)



Trey Anastasio

JERRY CANTRELL

"It requires a lot of confidence when you meet players that you've looked up to for years and end up being friends with them out of mutual respect for each other's music."

—Jerry Cantrell

BACK BEFORE THE terms "Seattle sound" and "grunge rock" were part of the universal nomenclature, Jerry Cantrell and his band Alice In Chains were burning up the airwaves with "Man in the Box," the hit single from their '90 debut, *Facelift*. Cantrell's mega-heavy, earth-crushing guitar riffs may have initially pegged him as a metal guitarist, but his dense textures and elegant acoustic playing have shown that he's much more versatile than the average metal or grunge rocker.

EQUIPMENT: G&L Rampage, assorted Taylor acoustics; Peavey 5150
SIGNATURE SONG: "Would?" from Alice in Chains, *Dirt* (Columbia, 1992)
CLASSIC ALBUM: *Alice In Chains* (Columbia, 1995)

BILLY CORGAN

"There are so many records with loud guitar. I'm trying to figure out how to take the instrument and have it still sound like a guitar, but put you in a different universe."

—Billy Corgan

THE ULTIMATE GEN-X guitar stylist, Smashing Pumpkins' Billy Corgan gives the impression that his hyperactive brain has nonchalantly absorbed all of rock guitar history. He flits among such styles as mind-warp psychedelia, tender, folky ballads and thrash-metal overkill like a bored teen with a channel switcher. Nineties rock guitar began with a tug-of-war between shred and grunge, but Corgan found a unique solution to the conflict. He dabbles in both styles, and then some.

EQUIPMENT: Fender Stratocaster; Marshall JCM 800; DigiTech Whammy, Univibe
SIGNATURE SONG: "Cherub Rock," from Smashing Pumpkins, *Siamese Dream* (Virgin, 1993)
CLASSIC ALBUM: Smashing Pumpkins, *Mellon Collie and the Infinite Sadness* (Virgin, 1995)

DIMEBAG DARRELL

"Heavy metal is what I'm into. Shit that moves you. Shit that has heart and soul."

—Dimebag Darrell



Dimebag Darrell

PANTERA'S "KING DIME" is the premier metal guitarist of the Nineties. In an age when most headbangers have packed up their gig bags and moved to greener, grungier pastures, Darrell continues to dish out some of the decade's most brutal and uncompromising thrash. By combining the virtuosity of Edward Van Halen with the hyperactive rhythmic drive of a glue-sniffin' punk guitarist, Darrell has created a style that appeals to classic rockers, fans of death metal and industrial aficionados as well.

EQUIPMENT: Washburn signature model; Randall RG 100, Randall Century 200
SIGNATURE SONG: "Cowboys From Hell" from Pantera, *Cowboys From Hell* (EastWest, 1990)
CLASSIC ALBUM: Pantera, *Vulgar Display of Power* (EastWest, 1992)

CHARLIE HUNTER

"I like to think of what I do as improvisation-oriented pop music."

—Charlie Hunter

COMBINING THE HEADY leanings of Miles Davis and John Coltrane with rootsy soul-jazz and fatback funk, Charlie Hunter is crafting a groovy niche in the jazz universe. Imitating the organists who inspired him, Hunter simultaneously plays lead guitar and bass on a specially designed 8-string guitar, pulling off flowing bop passages and muscular bass lines at once. The 28-year-old fingerstylist has managed to make jazz palatable to young rock and pop fans, but without betraying his commitment to his muse.

EQUIPMENT: Novax 8-string; Mesa/Boogie Mark I, SWR head
SIGNATURE SONG: "Come As You Are" from *Bing, Bing, Bing!* (Blue Note, 1995)
CLASSIC ALBUM: *Ready, Set, Shango!* (Blue Note, 1996)

Continued on page 196



LORDS OF HARD ROCK

ACE FREHLEY

"I don't know shit from Shinola. I think that's one of the reasons I'm original."

—Ace Frehley

ACE FREHLEY MAY not have changed the way people play the guitar, but he certainly made them *want* to play. In their mid-to-late-Seventies heyday, Kiss were the most widely recognizable, if not the biggest, band in the world. Millions of starry-eyed, prepubescent boys adopted the spaced-out Frehley as their role model. In fact, it's safe to say that many of today's most prominent rock guitarists—from hard rockers like Pantera's Dimebag Darrell and Rage Against the Machine's Tom Morello to alterna-poppers like Weezer's Rivers Cuomo—would never have picked up a guitar had it not been for the flashy, cosmic and cosmetic Ace.

Frehley prowled Kiss' fire breathing stage, smoking Les Paul in hand, spinning Keith Richards-inspired rhythm patterns and frenetic blues-box speed licks. And while his warbling vibrato and the primitive cool of his thoughtfully structured, almost geometrically-minded solos may not have endeared him to technicians and purists, mothers all across America and the world will gladly confirm that they had to threaten their sons mightily with dismemberment if they didn't stop copping licks from *Alive!* and do their algebra homework.

EQUIPMENT: Gibson Les Pauls; Marshall amps
SIGNATURE SONG: "Love Her All I Can" from Kiss, *Dressed to Kill* (Casablanca, 1975)
CLASSIC ALBUM: Kiss, *Alive!* (Casablanca, 1975)

JAMES HETFIELD & KIRK HAMMETT

"If you're ever satisfied, the game's over."

—James Hetfield

METALLICA'S JAMES HETFIELD is the greatest rhythm guitarist and songwriter in the history of heavy metal. Ask no questions. Raise no objections. No one can chunk harder, crunch more cruelly or write a meaner riff.

Inspired by such so-called "New Wave of British Heavy Metal" bands as Venom and Diamond Head, as well as the monstrous guitar riffs of Seventies hard rock giants like Black Sabbath and Thin Lizzy, Hetfield forged a sound that would make Metallica one of the most influential bands of the Eighties—the fathers of the entire thrash/speed metal genre.

Interestingly, the group's dizzying tempos were originally the product of pure frustration. "When we realized that our early audiences weren't paying any attention to us, we got really pissed off and decided to try and wake everybody up by playing faster and louder than anybody else," Hetfield recalls.

But Metallica weren't just "faster and louder" than their peers; they were also better. Hetfield's brutal song/epics were veritable masterpieces, and his unfaltering rhythm chops ensured that they were always delivered with deadly precision. And to top off the lethal mix, lead guitar whiz Kirk Hammett, a fervent disciple of European metal gurus like Michael Schenker and Uli Jon Roth, was always there to deliver whammy bar antics, fleet-footed wah-wah work and carefully structured solos that positively screamed for vengeance.

EQUIPMENT: James Hetfield: Gibson and ESP Explorers; Mesa/Boogie Mark II-C+ head. Kirk Hammett: Gibson Flying V, ESP Signature Models; Mesa/Boogie Mark II
SIGNATURE SONG: "Creeping Death" from *Ride the Lightning* (Elektra, 1985)
CLASSIC ALBUM: *Ride the Lightning*

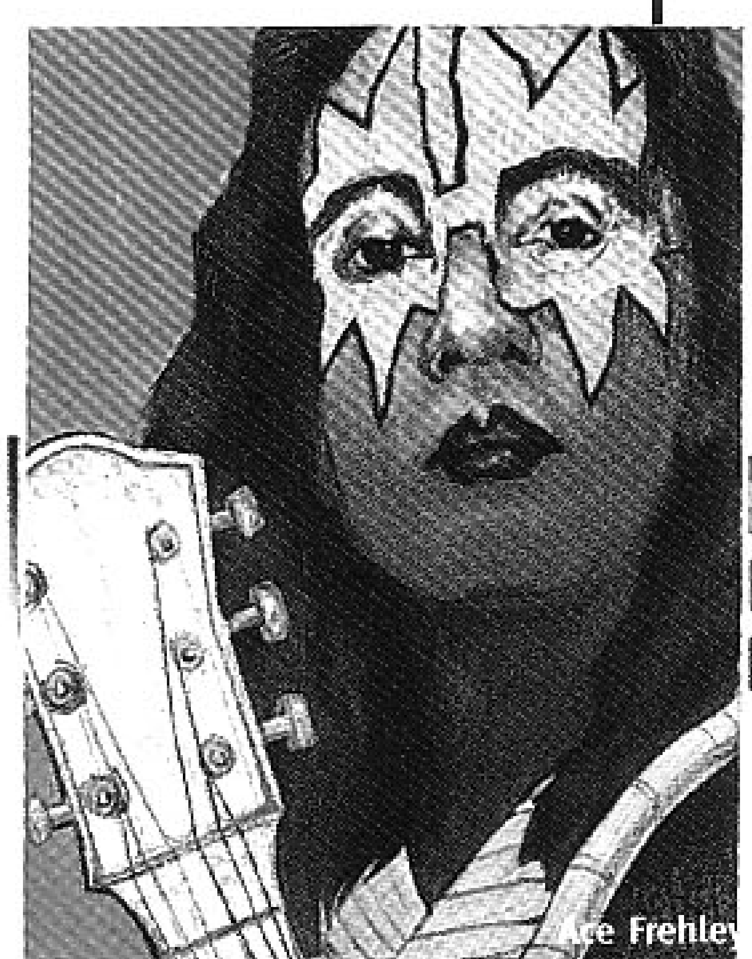
TONY IOMMI

"I'll try anything to sound heavier."

—Tony Iommi

GRUNGE, GOTH, THRASH, industrial, death, doom... whatever. None of it would exist without Tony Iommi. A veritable riff-making machine since 1968, Black Sabbath's swarthy master of the guitar is responsible for creating such heavy metal standards as "Iron Man," "Paranoid," "Sweet Leaf" and "War Pigs."

Oddly, Iommi's revolutionary signature sound—deep, ominous and deafening—was the surprise result of a grisly work-related accident that severed the tips of the middle and ring fingers of his fretting hand: "After the accident, I had to develop a new way of playing or quit," recalls Iommi.



Ace Frehley

"First I created a set of thimbles to extend the missing finger tips. Then I switched to light strings because it was difficult to bend heavier strings. Next, I began tuning down as much as three semi-tones to make the playing action even easier. The cumulative effect of these changes on my sound was immediate—it added density and weight. I remember playing 'Black Sabbath' and 'Wicked World' in a club for the first time and everybody just froze."

Iommi's pioneering use of extreme volume was also born out of necessity. "We began turning up because we were fed up with people talking over us while we were playing," Iommi chuckles. "I remember thinking, 'Screw it, they won't be able to chatter over this!'"

EQUIPMENT: Gibson SG, John Birch Custom SG, 100-watt Laney, Rangemaster treble booster
SIGNATURE SONG: "Iron Man" from Black Sabbath, *Paranoid* (Warner Bros., 1971)
CLASSIC ALBUM: *Paranoid*

JOE PERRY & BRAD WHITFORD

"That's what Aerosmith is—a rock and roll band."

—Joe Perry

AEROSMITH GUITARISTS JOE Perry and Brad Whitford do not have an original bone in their Boston born-and-bred bodies, but therein lies their genius. Since their 1973 debut, *Aerosmith,* they've had the goddamn good sense to steal only the good stuff: the Yardbirds' classic two-axe crunch, the Rolling Stones' bluesy vibe, the Beatles' knack for writing instantly memorable guitar hooks and hair and makeup ideas courtesy of New England's finest hookers.

Like master chefs, Perry and Whitford have artfully blended these ingredients and whipped up some of America's very best radio-ready boogie. Even a short list is enough to cause hyperventilation: "Walk This Way," "Dream On," "Toys in the Attic," "Sweet Emotion," "Dude Looks Like a Lady" and "Janie's Got a Gun." And while there are many other important songs in Aerosmith's extensive canon, these gems alone are enough to establish the two players as the premier guitar team of the Seventies, Eighties *and* Nineties.

No, Perry and Whitford are not innovators in the manner of Hendrix, Page or

Cobain, but if you ever need someone with a good set of power tools, they are definitely the men to call.

EQUIPMENT: Anything and everything.
SIGNATURE SONG: "Walk This Way," from *Toys In The Attic* (Columbia, 1975)
CLASSIC ALBUM: *Toys In the Attic*

SLASH

"I've never been one of those guys who wants to solo for longer than he should. My solos complement the song, which is the most important part."

—Slash

IN THE LATE Eighties, Slash almost single-handedly slew the shred phenomenon, reminding guitarists that hard rock was invented by Page and Beck, not Paganini and Bach. With his rebellious, street-tough image and down-and-dirty playing style, Slash became a hard rock guitar icon, playing raunchy riffs and aggressive, blues-inspired leads that flattened legions of shred virtuosos like a permed poodle haircut in a rainstorm. "All the advanced rock guitar players made things really complicated," says Slash. "I wasn't intimidated by any of that shit, ever. My basic roots come from a certain hard rock background. You can do a million things with that base."

Slash's playing showed a new generation of guitarists that emotion is as important as chops, paving the way for the emergence of grunge and the Nineties punk rock revival. In the midst of Strat mania in the Eighties, he revived interest in the Les Paul. Although Slash is often pigeonholed as a hard rocker, he has made guest appearances on records by a diverse range of artists, including Iggy Pop, Alice Cooper, Paul Rodgers, Carole King and Michael Jackson and recently recorded an impressive Latin/flamenco-flavored song for the *Curdled* soundtrack.

EQUIPMENT: '85 Gibson Les Paul Standard; Marshall 100-watt Jubilee heads; Crybaby wah-wah
SIGNATURE SONG: "Welcome to the Jungle" from Guns N' Roses, *Appetite For Destruction* (Geffen, 1987)
CLASSIC ALBUM: *Appetite For Destruction*

ANGUS & MALCOLM YOUNG

"We've been accused of making the same album over and over 12 times. But it's a dirty lie. The truth is, we've made the same album over and over 14 times!"

—Angus Young



DRESSED LIKE A school boy, AC/DC's spastic lead guitarist Angus Young is hard rock's most exciting and entertaining showman. But when it comes to his guitar playing, the wee Scottish Aussie is one class clown that never fools around. His spotlight-stealing spasms only serve as rocket fuel for his God-given ability to solo with the best of them.

But while Angus was born to rock the house, his stoic brother Malcolm is content to stand in the shadows and lay down the band's unshakable foundation with his pulverizing rhythm guitar. Malcolm's mighty crunch, coaxed from a battered '63 Gretsch Jet Firebird, is, in fact, AC/DC's great secret weapon, the standard against which all power chords are measured.

Although they have done great work before and since, the brothers Young will perhaps always be best known for 1980's *Back in Black,* an all-purpose primer for riff writing and tight, blues-based lead playing.

EQUIPMENT: Angus Young: Gibson SG; 100-watt Marshalls. Malcolm Young: '63 Gretsch Jet Firebird; 100-watt Marshalls
SIGNATURE SONG: "You Shook Me All Night Long" from *Back in Black* (Atlantic, 1980)
CLASSIC ALBUM: *Back In Black*



JAZZMEN

LENNY BREAU

"Lenny Breau has created a new concept and direction for the electric guitar."

—Johnny Smith

EVEN THOUGH LENNY Breau had deep roots in jazz, this master of the seven-string wasn't exactly a blues-based improviser in the traditional jazz guitar sense. A fingerstyle innovator with an expressive range that stretched from Andres Segovia to Merle Travis, Breau had more in common with the tradition of George Van Eps and Johnny Smith—players whose mastery of harmony, alternate fingerings and sophisticated voicings transcend the instrument's technical hurdles and exploit its true orchestral potential.

Emerging in the Sixties as some sort of otherworldly musical miscegenation between Chet Atkins and Bill Evans, Breau posessed a keyboard-like command of chords, moving bass, counterpoint and textural devices that presaged the work of players such as Stanley Jordan, Phil DeGruy and Charlie Hunter. The way Breau played was singular. He would juggle bass, melody and chordal devices in a fearlessly laid back manner.

Breau's tragic death in 1984 deprived us of the opportunity to hear him evolve a more personal context for his expressive techniques, but at least we have one recording in print, with the prospect of more to come.

EQUIPMENT: Holmes 7-string electric
SIGNATURE SONG: "If You Could See Me Now," Lenny Breau with Dave Young
CLASSIC ALBUM: *Live At Bourbon St.* (Guitar Archives)



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—Johnny Smith

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FREDDIE GREEN

"I don't know as many chords as Freddie Green. I'd be loaded if I knew that many. I'd probably go join a band and just play rhythm, 'cause he's not just playing chords, he's playing a lot of chords."

—Wes Montgomery

TO A GENERATION of players nurtured on the joys and dangers of single-note solos and overdriven electric guitars, the rhythm guitar stylings of Freddie Green might seem rather quaint. He never plugged in or took a solo, but you could set an atomic watch to his chomping beat.

Originally a banjo player, Green hooked up with the Count Basie Orchestra at New York's Roseland Ballroom in the spring of 1937, and straight away Basie knew he'd found a rhythm mate. Along with drummer Jo Jones, bassist Walter Page and pianist Basie, Green was the rhythmic rudder on the greatest ship of swing ever to sail the seas of American music. Green remained as first mate for over 50 years, a constant on his big-bodied, high-action Stromberg archtop acoustic.

Green played infectious 4/4 grooves that cut through a wall of brass and reeds, carried the time and allowed Basie and drummer Jo Jones to engage in a coy game of cat and mouse—with each other and with the band's great soloists Lester Young, Herschel Evans and Buck Clayton.

Every time you go "One, two, three, four!" remember Freddie Green.

EQUIPMENT: Stromberg Master 400, Epiphone Emperor
SIGNATURE SONG: "Topsy," with Count Basie
CLASSIC ALBUM: Count Basie, *The Best of the Roulette Years* (Roulette, 1992)

JIM HALL

"Jim Hall really pulled the guitar into the modern arena, moving beyond the music of the Forties and Fifties and stretching out into all sorts of ultra-modern harmonies, making really tasteful use of space and dissonance. It's hard to find a guitarist today who hasn't been moved by Jim Hall's sound."

—Tony Purrone

OF AN ENTIRE generation of players who were initially inspired by the music of Charlie Christian, few managed to invoke the spirt of his art more while referring to the letter of his law less than Jim Hall. A master of tasteful, bluesy understatement and mellow, cello-like timbre, Hall seemed to grasp the lessons of Christian and Montgomery better than a whole skidaddle of players who might run rings around him in terms of knuckle-busting chops, but could never approach his gentle sense of humor or match his subtle feel for advanced harmony.



Jim Hall

Following his formal studies at the Cleveland Institute, Hall relocated to Los Angeles, where he soon found himself a key member of drummer Chico Hamilton's trailblazing chamber jazz ensemble. It was there and in subsequent collaborations with innovators such as Paul Desmond, Bill Evans and Sonny Rollins that he became a hero to new generations of pickers for his ability to transcend the narrow parameters of guitar phrasing and entertain the fluidity and breathy cadences

WHAT MAKES A GREAT GUITARIST?

CHET ATKINS

"OBVIOUSLY, IT TAKES a little talent and a hell of a lot of practice. Everyone has limitations, so one should work with them. It is fine to imitate, but eventually we must express our own voice. Also, listen to a lot to folks on the way up. I don't believe there are many times when I haven't learned something after watching great players and, sometimes, mediocre ones. To my way of thinking, there is not a great musician alive who hasn't practically slept with an instrument for years while learning. There are no short cuts! Learn the fretboard from stem to stern and practice scales for every known chord. Play for the love of it. Forget about monetary success and play what touches your heart. If financial success doesn't come, at least you have had a blast."

DICKEY BETTS

"I ALWAYS THOUGHT that a great guitarist takes from the past masters and creates something all his own that can be recognized immediately. A great guitarist also listens as well as he plays, and isn't afraid to sit out or play something real simple and basic if that's what the song and the band call for."

JAMES BURTON

"A GREAT GUITARIST is someone who plays commercially, is tasteful and very creative in having his own distintive style. He also needs to have a great ability to communicate with other players."

DICK DALE

"YOU CAN CREATE an endless rainbow of joy, happiness and total embracement with your fans, or you can destroy yourself, everything and everyone around you with your talent. Your music is an extension of your attitude."

THE EDGE

"THE RIGHT PAIR of shoes, the right amount of attitude and an ear for what the singer is doing."

ROBERT FRIPP

"A GREAT GUITARIST is true to the moment in which they find themselves."

MICHAEL HEDGES

"A GOOD GUITARIST sees the original nature of the mind and channels it through the heart. The inspired guitarist adds some guts and makes you want to dance. A truly great guitarist forgets all this, and takes a chance."

ALLAN HOLDSWORTH

"IT'S NOT SO much what makes a great guitarist as what makes a great musician, because a guitar is just an instrument, and an instrument is just a tool. A great musician is someone who sticks out like a sore thumb—in a great way."

JOHN LEE HOOKER

"HEART AND SOUL—from the heart, not from the book—you got to have the soul, you got to have the feeling."

ERIC JOHNSON

"A GREAT GUITARIST is one who absorbs the implicit content and feeling of the special guitarist whom he or she admires. The guitarist then takes these building blocks and designs his or her own unique articulated voice from these players. A great guitarist knows that rhythm playing is just as important as soloing, slow soulful playing just as necessary as fast virtuosic playing, and complete musical statements and compositions are the most interesting of these attributes."

STEVE JONES

"A BIG KNOB and dirty fingernails."

ROBBY KRIEGER

"ALL OF MY favorites have brought something new and different to their field. For every great guitarist there are 10 copies of him. They

JAZZMEN

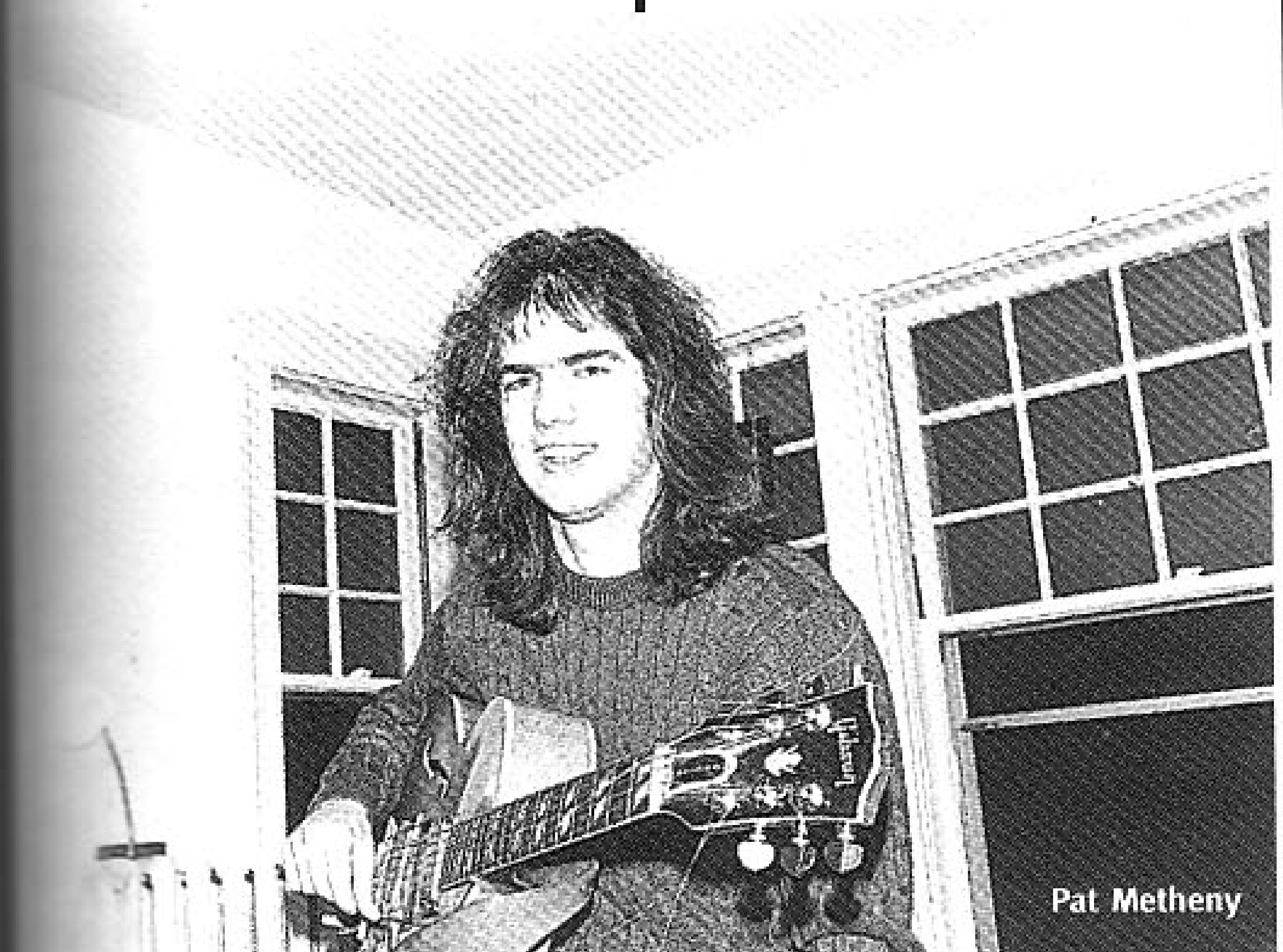
of the great horn players. Hall's rhythmic wit, melodic taste, adventurous harmonic command and blossoming legato touch have made him a spiritual beacon to this generation's most adventurous players, from Pat Metheny and John Abercrombie to John Scofield and Bill Frisell.

EQUIPMENT: Gibson ES-175, D'Aquisto Avant Garde
SIGNATURE SONG: "John S."
CLASSIC ALBUM: *Live At Town Hall* (Musicmasters, 1990)

PAT METHENY

"After I heard him, I had to admit he played pretty well; an incredible blend of Missouri, hip, chops—and all those teeth."

—Gary Burton


Pat Metheny

Pat Metheny has been a major force in jazz guitar since he first exploded on the scene as the second guitarist (playing a Fender Electric XII) in one of vibraphonist Gary Burton's most visionary groups.

While Wes Montgomery and Jim Hall provided him with a formidable creative impetus, the angular compositions, asymmetrical lines, relentless rhythmic drive and deep blues feeling on maverick Texan alto saxophonist Ornette Coleman's *New York is Now* (Blue Note) really inspired Metheny to define his own direction. Metheny's playing is characterized by freely inflected chromatic passages, provocative use of space and rhythmic contrast, a dark, sweet attack (with just a hint of ambience), fluid legato shadings and hornlike intervallic leaps. Whether performing on acoustic guitar or guitar synthesizer, Metheny's lyric focus, rich harmonic pallet and rhythmic daring reveals a devout streak of post-modernism.

From his collaboration with Joni Mitchell to his radical solo guitar explorations on *Zero Tolerance for Silence* (DGC), Metheny has alternated between a variety of projects, but he always seems to circle back to modern jazz sooner or later.

EQUIPMENT: Gibson ES-175, Ibanez signature model, Roland GR300 guitar synthesizer
SIGNATURE SONG: "Missouri Uncompromised" from *Bright Size Life* (ECM, 1976)
CLASSIC ALBUM: *Song X* (Geffen, 1985)

WES MONTGOMERY

"I was constantly seeking verbal answers to the question, 'How do you do that?' The 'that' being improvising so melodically, for chorus after chorus, from single lines to octaves and finally to chords, and that gorgeous, warm, dark sound—all done with no pick, just with his unaided, unbelievable thumb. Wes's answer was always the same: 'I don't know. I just do it.' "

—Steve Khan

Like everything else Wes Montgomery did, his innovative use of his thumb was purely intuitive—something that grew out of practical considerations more than anything else. When Montgomery practiced at home, the electric guitar's treble frequencies proved grating to his spouse. He tried all kinds of settings, but it wasn't until he put down the pick and used his thumb that she was mollified.

With a playing style characterized by octave unisons and an innate sense of melody, Montgomery honed his instincts for improvisation on thousands of rugged one-nighters and extended engagements in Indianapolis with his brothers Monk and Buddy. He toiled away in obscurity until Cannonball Adderley got him signed to Riverside Records. His pop-big band recordings with Creed Taylor and Don Sebesky made him a star, but just as the dues were paying off he succumbed to a heart attack.

No guitarist in the history of jazz was ever able to sustain a level of tension and release like Montgomery, and unlike many of his contemporaries, when he moved between single notes, octaves and chords, he never lost the emotional thrust or swinging continuity of his story. From Pat Martino and Pat Metheny to Stevie Ray Vaughan and Steve Vai, from George Benson to Jimi Hendrix and Eric Johnson, Montgomery's influence is ever-enduring and continually evolving.

EQUIPMENT: Gibson L-5CES
SIGNATURE SONG: "S.O.S." from *Full House* (Live/AAD, 1987)
CLASSIC ALBUM: Wes Montgomery, *The Complete Riverside Recordings* (Riverside, 1992)

WHAT MAKES A GREAT GUITARIST?

may be faster or technically better, but they can never have that original spark that he did."

TOM MORELLO

"Things like chops and innovations and feeling are important, but they don't in and of themselves make you a great guitarist. It's the ability to use them to communicate something and move people with your music. And, of course, it has nothing to do with popularity. I've seen guitarists in empty hotel bars in Moscow who blew me away."

BOB MOULD

"Instinct. A lot of people spend lots of time studying the instrument, but for me—having taught myself—it was all about instinct. And I think the same goes for players like Hendrix, Townshend and Thurston Moore as well."

CARLOS SANTANA

"You have to have the ability to touch the heart of the listener and inspire him or her to see and feel a positive spirit. A spirit that can help to heal this world."

PETE TOWNSHEND

"A great guitarist is never afraid to be different, find a unique approach, even a gimmick (Hendrix and Wes both used gimmicks). A great guitarist is never afraid of spending time with better guitar players, and often seeks them out. There are a million reasons why this is a good thing.

A great guitarist means tight trousers, good shoes, keeps strong fingernails, doesn't use chain saws, wears protection at all times (on Rollerblades). And a great guitar player invites God to every gig and has him sit on the headstock."

ANGUS YOUNG

"A well-tuned pair of shorts."

MALCOLM YOUNG

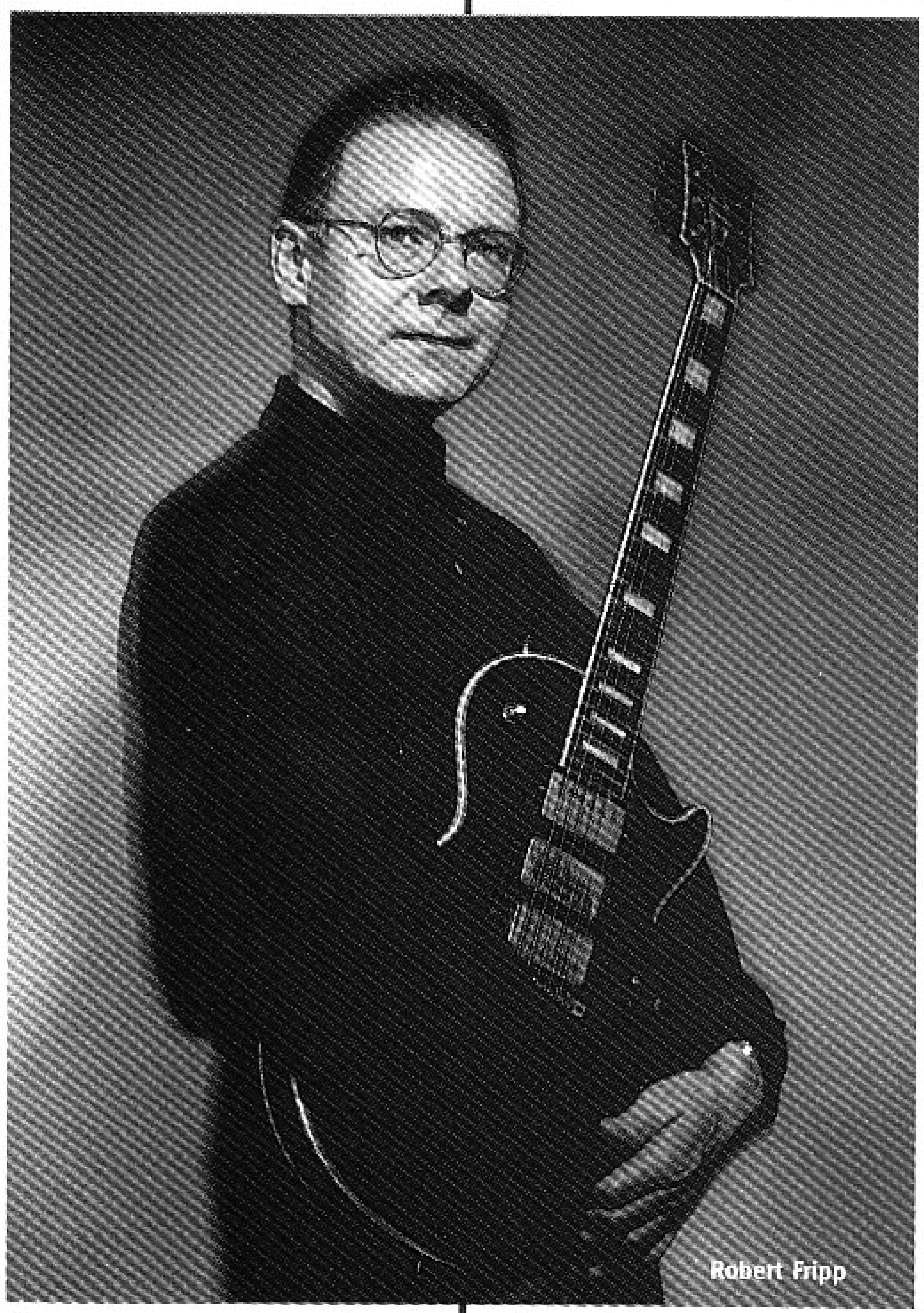
"Chuck Berry."

PROGRESSIVE ROCKERS

ROBERT FRIPP

"I don't feel myself to be a jazz guitarist, a classical guitarist or a rock guitarist. I don't feel capable of playing in any of those idioms, which is why I felt it necessary to create, if you like, my own idiom."

—Robert Fripp



Robert Fripp

STUDIOUSLY PRECISE WHILE simultaneously teetering on the brink of anarchy, King Crimson leader Robert Fripp's guitar playing is among the most distinctive in progressive rock. Fripp's ultra-disciplined cross-picking technique enables him to execute extremely difficult intervallic passages with remarkable ease and accuracy, as evidenced on Crimson's *Discipline* (EG, 1981) and his work with The League of Gentlemen. Fripp's sound also relies heavily on "Frippertronics," a tape loop system he developed that enables him to create lines with endless sustain.

Interestingly enough, some of Fripp's best playing came outside the confines of King Crimson: his solo on Brian Eno's "Baby's on Fire" (*Here Come the Warm Jets*), for example, is an exercise in inspired dementia. And you can't get more lyrical than Fripp's solos on the Roches' "Hammond Song" and David Bowie's "Heroes."

EQUIPMENT: 1968 Gibson Les Paul Custom, Tokai Les Paul copy, Roland GR-300 guitar synthesizer; Roland JC-120 Jazz Chorus and Marshall amplifiers; two Electro-Harmonix 16-Second Digital Delays and a Roland Space Echo (for the "Frippertronics" system)
SIGNATURE SONG: "21st Century Schizoid Man," from King Crimson, *In the Court of the Crimson King* (Atlantic, 1969)
CLASSIC ALBUM: King Crimson, *The Essential King Crimson: Frame By Frame* (Caroline, 1991)

DAVID GILMOUR

"I've tried to approach my vibrato in the same way a classically trained singer does: you bend a note, hold it for a couple of seconds, then shake it."

—David Gilmour

PINK FLOYD'S DAVID Gilmour is progressive rock's true master of space and time. While his lyrical soloing style is deceptively simple, his note selection and placement is flawless.

Gilmour's best solos, such as the breathtaking lead break on *Dark Side of the Moon*'s "Time," is so perfect it can stand as a brilliant composition on its own. On "Another Brick in the Wall (Pt.1)," from 1979's *The Wall,* he proves himself to be the undisputed dean of the compound bend (where an upward bend or release is resolved on two or more different notes). It's no wonder Gilmour's touch and uncanny way of squeezing maximum emotion out of every note prompted producer Bob Ezrin to comment, "You can give him a ukulele and he can make it sound like a Stradivarius."

EQUIPMENT: Fender Stratocaster; Hiwatt 100-watt heads, Fender Twin Reverbs
SIGNATURE SONG: "Comfortably Numb" from Pink Floyd, *The Wall* (Columbia, 1979)
CLASSIC ALBUM: *Dark Side of the Moon*, Pink Floyd (Capitol, 1973)

STEVE HOWE

"I never liked the 'in-vogue' guitar playing. I've always been a slightly traditional guitarist. Classical and jazz influences me a lot, but my music didn't come out the same, I'm glad to say."

—Steve Howe

STEVE HOWE'S ECLECTICISM amazed, baffled and finally enlightened vast numbers of guitarists who were used to the "pentatonic box" soloing prevalent in the

JAZZMEN

JOHNNY SMITH

"As far as I'm concerned, no one in the world plays better than Johnny Smith. They might play it differently but nobody plays better. Johnny could easily overplay, because he's got chops unlimited, but his musical taste would not allow him to make an overstatement. As a result, he makes delightful music."

—Barney Kessel

JOHNNY SMITH'S MID-SIXTIES Verve recordings were elevating and intimidating. Smith had conquered the instrument: perfect tone, an expressive array of subtle inflections and sweet, steely articulation.

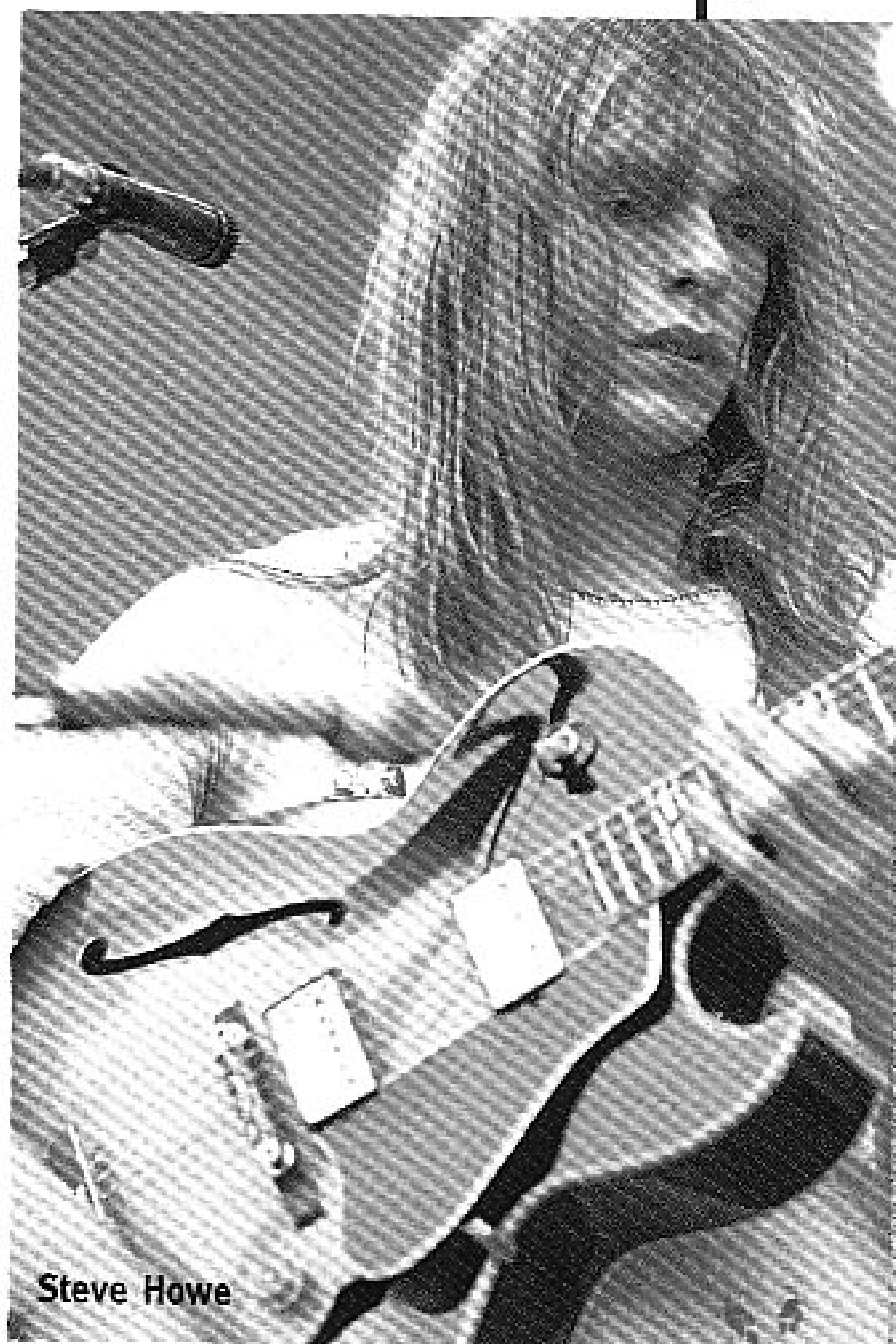
For a generation of master players such as Pat Martino, Jack Wilkins and Larry Carlton, Smith represented the scholastic ying to Wes Montgomery's intuitive yang. "Moonlight in Vermont" was his breakthrough—a perfect illustration of his mastery of the guitar's subtle inner-string voicings and the template for every guitarist to come.

Even on his late-period recordings, it's difficult to believe that anyone could orchestrate such a perfect symmetry of line and chords with a pick, let alone get all the separate parts to glow with the dynamics one might more easily associate with classical guitarists such as John Williams and Michael Lorimer.

Smith's playing may occasionally come across as polite, but no one can deny the beauty of his line, the richness of his chords, the subtle underpinnings of his bass, the gentle precision of his swing and the tonal elegance of every note he's played.

EQUIPMENT: Gibson Johnny Smith, Guild Johnny Smith
SIGNATURE SONG: "Jaguar" from The Johnny Smith Quintet, *Moonlight in Vermont* (Roulette, 1991)
CLASSIC ALBUM: *Moonlight In Vermont*

Seventies. Perhaps the most versatile guitarist of that time, Howe was adept at jazz, country and classical, from all of which he forged his own style.



Steve Howe

His choice of guitars was also unique: his perennial fave is a Gibson ES-175, a hollowbody usually favored by beboppers.

In propelling the seminal progressive rock band Yes to the top of the charts, Howe introduced a new generation of guitarists to Travis picking ("The Clap"), harmonics ("Roundabout," "Close to the Edge"), classical guitar ("Mood for a Day") and modal and chromatic approaches to soloing ("Yours Is No Disgrace"). And lest you say he can't also rock, check out the Hendrix-inspired intro to "Siberian Khatru."

EQUIPMENT: Gibson ES-175, Fender Telecaster, Martin 00-18; Fender Twin Reverb
SIGNATURE SONG: "Roundabout" from Yes, *Fragile* (Atlantic, 1971)
CLASSIC ALBUM: Yes, *Close to the Edge* (Atlantic, 1972)

ALEX LIFESON

"Soloing shouldn't be about how fast or how many notes you can play, or how much 'better' you can play than the next guy. It's got to really relate to the song or be a reflection of something in your character."

—Alex Lifeson

In the 22 years since Rush's debut album, Alex Lifeson evolved from being a heavy rocker in the classic Seventies power chord/pentatonic scale tradition to his role as rock's preeminent texturalist.

As Rush's compositional sophistication grew, so did Lifeson's guitar work—his favored use of suspended chords (played with plenty of chorus and delay) instead of triads defined the ethereal, instantly recognizable and often-imitated Rush sound.

Lifeson developed his signature sound by using arpeggios as harmonic pads underneath the vocals to counterbalance the band's driving, odd-metered riffs. Other Lifeson stylistic approaches include using notes on the top strings as common tones above a moving arpeggiated bassline ("Fly by Night"), incorporating open strings in arpeggiated sequences ("Closer to the Heart") and sustaining open strings over moving power chord shapes ("Jacob's Ladder").

EQUIPMENT: Gibson ES-355, Gibson EDS-1275 double neck; Marshall and Hiwatt 50-watt heads; t.c. electronics 2290 multi-effects unit, Roland Dimension D
SIGNATURE SONG: "Limelight" from Rush, *Moving Pictures* (Mercury, 1981)
CLASSIC ALBUM: Rush, *Moving Pictures*

BRIAN MAY

"I wanted to create a sort of violin effect that I could use to build orchestras from my guitar. That was a dream from childhood. I could hear it in my head."

—Brian May



Brian May

BRIAN MAY'S WALL-OF-GUITARS "wire choir" helped make Queen's 1973 debut a landmark event. His homemade "Red Special" guitar (built when he was 17), played through a Vox AC30 produced a singing, violin-like tone so mesmerizing and so unusual that the band felt compelled to place a "No synthesizers were used on this record" disclaimer on their album covers.

May would often overdub as many as 30 tracks to produce the symphonic guitar effect heard on cuts like "Keep Yourself Alive" and "Killer Queen." He was also the master of the Echoplex, as evidenced on "Brighton Rock"—live, he would piggyback two Echoplexes, play major and minor hexatonic motifs, loop them and then simultaneously play three-part harmony with himself, creating a cascading torrent of sequenced harmonized ideas.

Hardly a one-trick pony, May can play killer rhythm ("We Will Rock You") and authentically mimic rockabilly-style guitar ("Crazy Little Thing Called Love"). A true innovator.

EQUIPMENT: self-built "Red Special" guitar; Vox AC30 amplifier; Echoplex delays
SIGNATURE SONG: "Bohemian Rhapsody," from Queen, *A Night at the Opera* (Hollywood, 1975)
CLASSIC ALBUM: Queen, *A Night at the Opera*



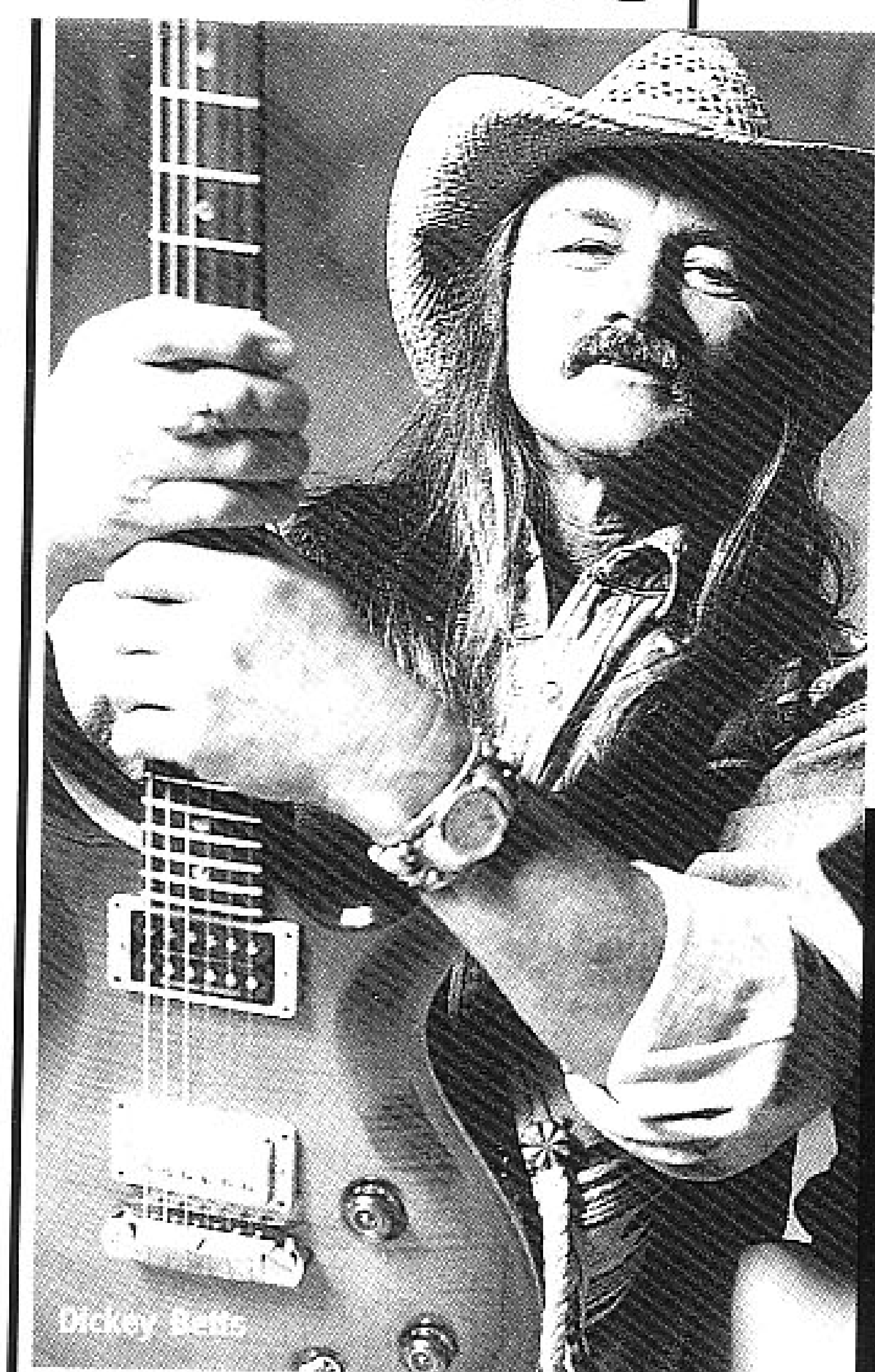
THE TRADITIONALISTS

DICKEY BETTS

"Playing music the way we approach it, there's gonna be good nights and bad nights and that's all there is to it. And what we do on a good night is something that you just can not rehearse. Five days of playing means more than five years of rehearsing for us."

—Dickey Betts

LONG OVERSHADOWED BY Duane Allman, his legendary partner in The Allman Brothers Band, Dickey Betts always deserved the reputation for greatness he acquired only after Duane's 1971 death. Using elements of country, blues, Western swing and jazz, Betts fashioned a guitar style that is as beautifully melodic as it is rocking. His playing on the countrified "Blue Sky," the jazz-tinged "In Memory of Elizabeth Reed" and the joyous instrumental "Jessica" demonstrate his improvisational and compositional excellence.



Whether teamed up with Duane Allman, or, these days, Warren Haynes, Betts has always ensured that the Allmans will maintain their reputation as the best hot jam band in the business.

EQUIPMENT: '57 Gibson Les Paul Goldtop, '54 Gibson Les Paul with Seymour Duncan pickups, Paul Reed Smith McCarty model, Gibson ES-335; Soldano SLO-100, Marshall 4x12 cabinets with 12-inch JBL speakers
SIGNATURE SONG: "Jessica," from The Allman Brothers Band, *Brothers and Sisters* (Polydor, 1973)
CLASSIC ALBUM: The Allman Brothers Band, *At Fillmore East* (Polydor, 1971)

PETER BUCK

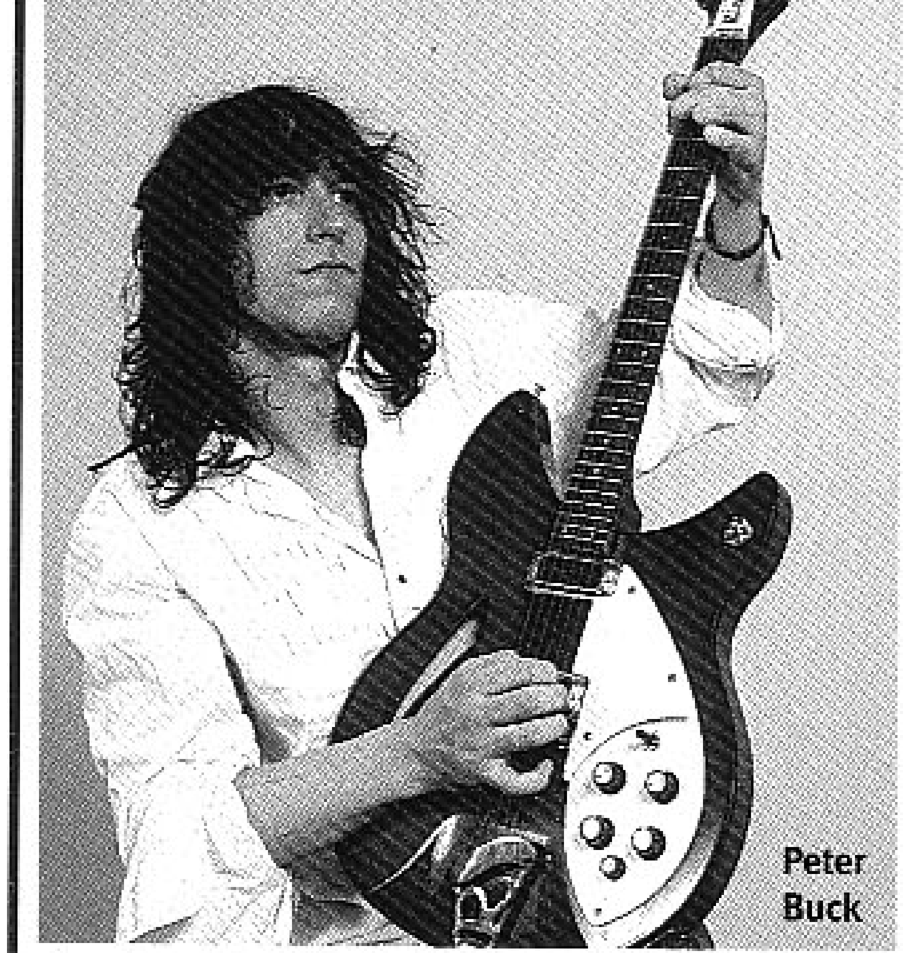
"R.E.M. made a contract with the world that says: 'We're going to be the best band in the world; you're going to be proud of us, but we have to do it our own way.'"

—Peter Buck

PETER BUCK MADE it cool for punks to play clean. When R.E.M. emerged from Athens, Georgia, in the early Eighties, they brought with them a sound that would provide the perfect sonic solution for indie ears fatigued by the buzz-saw guitars of punk and the obnoxious keyboards of New Wave. Combining the chiming shimmer of the Byrds with the mysterious aura of early Pink Floyd and the speedy intensity of the Buzzcocks, R.E.M. were traditionalists who kept one eye steadfastly focused on the future.

Buck's relentless Rickenbacker-powered arpeggiations laid the bed for R.E.M.'s dreamscapes. He broke every chord into resonating

THE TRADITIONALISTS



Peter Buck

single note bonanzas, weaving deceptively intricate picking patterns that put even the most well-trained right hand to the test. To top it all off, Buck plied his sound with inimitable style and pizzazz.

EQUIPMENT: Rickenbackers; Vox AC30, Mesa/Boogie amps
SIGNATURE SONG: "Wolves, Lower" from R.E.M., *Chronic Town* (I.R.S., 1982)
CLASSIC ALBUM: R.E.M., *Murmur* (I.R.S., 1983)

JOHN FOGERTY

"A great rock and roll record has four elements: First and foremost, it has a great title. Number 2, it has a great sound. Number 3, it should have a great song. And Number 4, the best type of rock and roll record has a great guitar lick in it."

—John Fogerty

JOHN FOGERTY IS rock guitar's living embodiment of the expression "less is more." As the dominant creative force in Creedence Clearwater Revival he ignored the various musical trends of the Sixties and early Seventies in favor of a hard-driving sound devoid of bombast and unnecessary adornment.

And Fogerty's guitar playing followed suit. Technically undemanding, clean and usually hummable, Fogerty's solos and rhythm parts on such hits as "Proud Mary," "Bad Moon Rising" and "Fortunate Son" are understated—and utterly memorable. While Fogerty himself acknowledges his debt to some pretty earthy predecessors—Scotty Moore, Pop Staples and Carl Perkins, among others—his special genius is his ability to synthesize his influences into a very basic—and basically great—personal style. That style helped fuel Creedence's incredible collection of hits, at the same time teaching young guitarists



THE TRADITIONALISTS

that a solo doesn't have to be complicated to dazzle.

EQUIPMENT: Rickenbacker 325; Kustom and Fender amps
SIGNATURE SONG: "Travelin' Band," from Creedence Clearwater Revival, *Chronicle* (Fantasy, 1976)
CLASSIC ALBUM: *Chronicle*

ROGER McGUINN

"The Byrds, to my mind, created one of the handful of original sounds in all of rock and roll history. Like Elvis Presley, the Who, Chuck Berry, and later Led Zeppelin or the Ramones, the Byrds created something that would influence most of the pop and rock that followed."

—Tom Petty

IF ONE BAND can be credited with inventing folk-rock and country-rock, it is the Byrds. Frontman Roger McGuinn, an accomplished banjoist and acoustic guitarist, came from a "traditional" background, having toured with folk groups such as the Limelighters and the Chad Mitchell Trio. But McGuinn was also influenced by Fifties rock and roll and the Beatles. In 1965, the Byrds recorded Bob Dylan's "Mr. Tambourine Man" and made history. With its 4/4 "Beatles" backbeat and McGuinn's arpeggiated 12-string electric guitar, the recording reshaped Sixties pop music by putting an American twist on the British Invasion sound. Although McGuinn also made important guitar contributions to psychedelic rock (particularly the spacy solo on "Eight Miles High") and with the help of Gram Parsons, to the development of country rock (on the landmark *Sweetheart of the Rodeo* (Columbia, 1968), his early work remains his most influential. Among his disciples are Peter Buck, Tom Petty and a whole jingle-jangle generation of open-string strummers and pickers.

EQUIPMENT: Rickenbacker 360 12-string electric, Martin 12-string acoustic
SIGNATURE SONG: "Eight Miles High," from The Byrds, *Fifth Dimension* (Columbia, 1966)
CLASSIC ALBUM: The Byrds, *Mr. Tambourine Man* (Columbia, 1965)

RICHARD THOMPSON

"I'm very influenced by pipe music and fiddle music. It's a singing thing. It's trying to create a voice on an instrument."

—Richard Thompson

IF CHUCK BERRY had grown up in the English countryside and later spent some time hanging out with Django Reinhardt in Egypt, he may well have ended up sounding like Richard Thompson. Or maybe not.

Equally adept on acoustic and electric guitar, Thompson has always been a dedicated eclectic—from his early days as lead guitarist

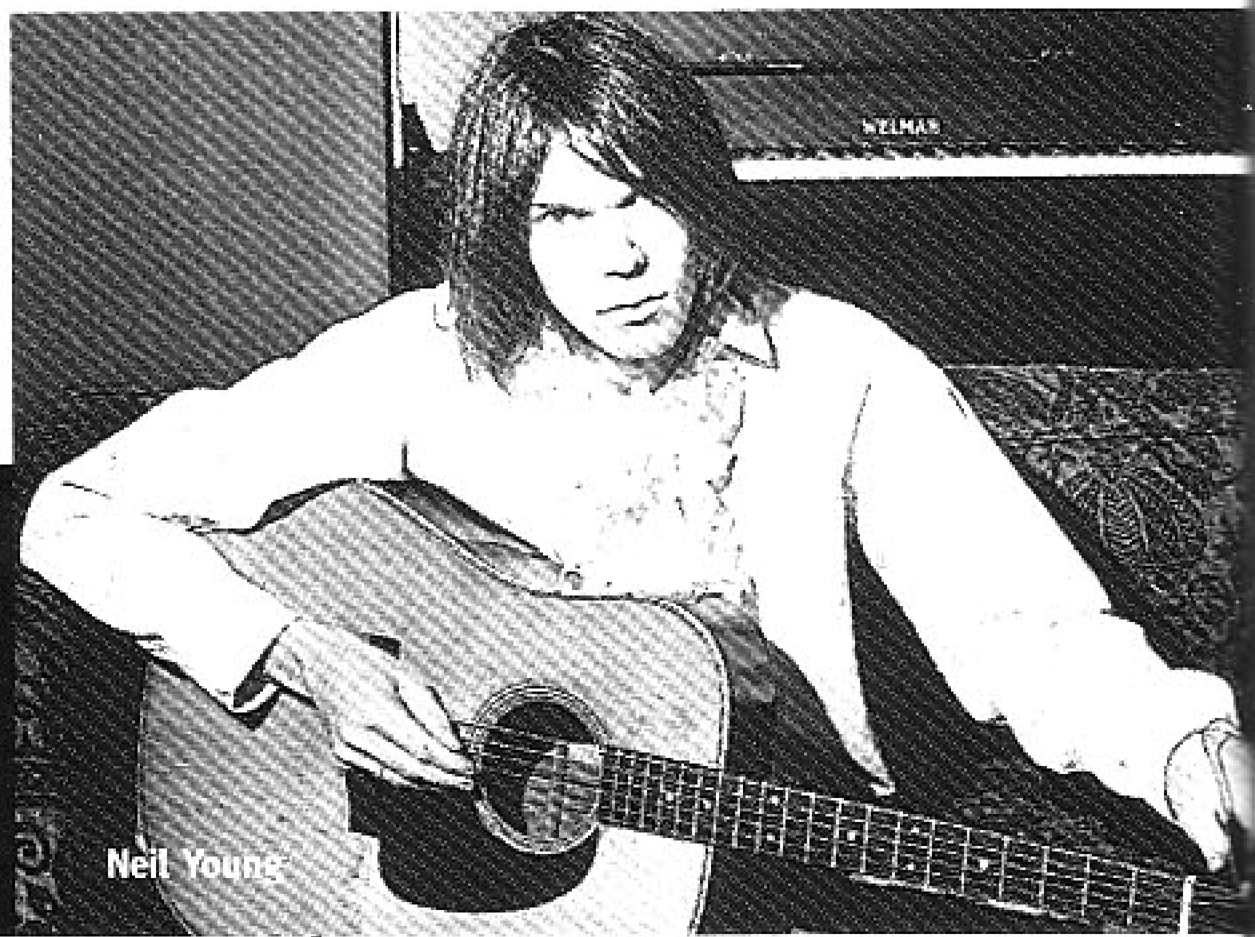


THE TRADITIONALISTS

for Fairport Convention, the seminal British folk rock band of the Sixties, to his critically venerated recordings in the Seventies with his wife, Linda, to his solo work in the Eighties and Nineties. He has a fondness for Celtic melodies, but is just as likely to play a solo heavy with Cajun, Middle Eastern or bluegrass influence. His electric playing is characterized by a stinging tone (that he sometimes uses to evoke an exotic stringed instrument), hybrid-picked bending and a grim commitment to avoid blues-based clichés like they were the bubonic plague.

Thompson's propulsive acoustic playing is just as powerful and unpredictable as his electric work. One of today's truly great finger-style artists, he can recreate an Irish fiddle tune one moment and evoke an English music hall the next. A critics' darling, Thompson remains, unfortunately, the Unknown Soldier of Rock Guitar.

EQUIPMENT: Custom-made Danny Ferrington electric, Fender Telecaster, Lowden L-32 acoustic; Fender amps
SIGNATURE SONG: "1952 Vincent Black Lightning," from *Rumor and Sigh* (Capitol, 1990)
CLASSIC ALBUM: Richard and Linda Thompson, *Shoot Out the Lights* (Hannibal, 1982)



Neil Young

NEIL YOUNG

"I just hate being labeled. I hate to be stuck in one thing. I just don't want to be anything for very long. I don't know why. I just want to keep moving, keep running, play my guitar."

—Neil Young

He may be known to a younger generation as the "Godfather of Grunge," but Neil Young's influence reaches far beyond flannel work shirts and distorted power chords. He first established himself in the mid-to-late Sixties as a member of Buffalo Springfield, one of the more significant, if often overlooked, bands in the development of folk-rock and country-rock. After Springfield's breakup, Young simultaneously launched into a solo career and an on-again/off-again relationship with Crosby, Stills and Nash. He also formed a rock band, Crazy Horse, with whom he recorded such classic albums as *Everybody Knows This Is Nowhere* (Reprise, 1969) and *Rust Never Sleeps* (Reprise, 1979).

Young's guitar work with Crazy Horse is distinguished by grungy rhythm guitars and raw, unpredictable solos where scales are thrown out the window in favor of feedback, dissonance, improvised melodies, heavy vibrato and violent string bending. Young is also an accomplished acoustic guitarist, his unadorned playing heavily influenced by old-time country and bluegrass stylists. His acoustic albums, among them *Harvest* (Reprise, 1972) and its sequel, *Harvest Moon* (Reprise, 1992), are some of his most popular and critically acclaimed efforts. Although he's also dabbled in everything from blues and rockabilly to synth-pop, Young is at his best playing beautiful ballads and ragged rockers.

EQUIPMENT: 1953 Les Paul with Firebird and Bigsby pickups, Martin D-45, Martin D-18, Martin D-28; 1959 Fender Deluxe
SIGNATURE SONG: "My My, Hey Hey (Into the Black)" from *Rust Never Sleeps* (Reprise, 1979)
CLASSIC ALBUM: Neil Young and Crazy Horse, *Live Rust* (Reprise, 1979)



THE BLUESMEN

REVEREND GARY DAVIS

"When I first heard the Reverend, that just blew everything else away. That's all I listened to for three years."

—Jorma Kaukonen

BORN AROUND THE turn of the century in South Carolina, Reverend Gary Davis moved to North Carolina where he developed a spectacularly virtuosic playing style grounded in ragtime, gospel and blues. The few recordings he made in 1935 and 1949 showcase the blazing thumb-and-index fingerpicking and improvisational gifts that years later would make him among the most admired and emulated acoustic bluesmen.

Davis enjoyed his greatest success during the folk boom of the Sixties, when he recorded some brilliant solo albums and appeared at the Newport Folk Festival. An active teacher, Davis taught many would-be bluesmen, most of them young whites, the intricacies of blues and ragtime picking. His impact on second-generation guitarists is most dramatically evident in the acoustic guitar playing of Jorma Kaukonen, who as a solo artist and especially with Hot Tuna recorded and popularized such Davis classics as "Hesitation Blues," "Death Don't Have No Mercy" and "I Am the Light of This World."

EQUIPMENT: Gibson J-200, Bozo 12-string
SIGNATURE SONG: "Candyman" from *Pure Religion & Bad Company* (Folkways/Smithsonian, 1991)
CLASSIC ALBUM: *The Complete Early Recordings of Reverend Gary Davis* (Yazoo, 1994)

BUDDY GUY

"What he does is just plain raw. I don't mean raw without finesse. I mean raw, like raw can be real gentle as easily as it can be bare wires."

—Stevie Ray Vaughan

LOUISIANA-BORN, CHICAGO-bred Buddy Guy is at the commercial zenith of his career, recording for a major label, touring the world, making guest appearances with the likes of Eric Clapton and hobnobbing with the stars. His contributions to blues guitar are widely recognized, especially as a kind of "missing link" between the modern, West Side Chicago-style blues and later blues-based rock of the Jimi Hendrix persuasion. Guy often sounds like a hybrid of the two, playing blues phrases and inflections but with a rapid-fire attack and expansive soloing more characteristic of rock.

Guy moved to Chicago in 1957, gradually earning a reputation for his guitar-playing abilities and drawing choice assignments as a sideman, playing on sessions for the Chess and Cobra labels. In the mid Sixties, he teamed up with harmonica player Junior Wells in what became one of the longest-running blues partnerships.

As a solo artist, Guy was a relatively late bloomer. Only in the last decade has substantial recognition come his way from outside the core blues community. Even among blues fans, there are two schools of thought about Guy. Some listeners tend to find his playing too frantic, the jacked-up intensity too unrelenting to be truly effective. But while there's no denying that Guy is flashy and that his playing often seems faster than his thinking, there's also no denying Guy's extraordinary prowess on his instrument, and for many he is and will remain *the* blues guitarist.

EQUIPMENT: Fender Stratocaster, Fender 4x10 Bassman
SIGNATURE SONG: "Leave My Girl Alone" from *Buddy Guy: The Complete Chess Studio Recordings* (Chess, 1992)
CLASSIC ALBUM: *Buddy Guy: The Complete Chess Studio Recordings*

JOHN LEE HOOKER

"The blues don't have no changes. The hard blues, the natural blues, the soul blues, they ain't got no changes. It's not in the book."

—John Lee Hooker

EVEN IN BLUES, an idiom rich in personal, idiosyncratic stylings that frequently bend, break or ignore "the rules," John Lee Hooker is an anomaly. Hooker was born in 1920 near Clarksdale, Mississippi, birthplace of Muddy Waters, among many others, but his music sounds nothing like the work of any other Delta bluesmen. Possessing a rocking, boogie-based drive, Hooker's deeply emotional music is utterly original.


John Lee Hooker

Hooker basically follows his own muse's prompting. If his discursive, often irregularly-structured, almost free-form music-making is reminiscent of anyone on record, it is the fiercely independent Louisiana bluesman Robert Pete Williams. Hailing from the same area as Hooker's father, Williams taught John Lee the celebrated "boogie" style on which much of his success rests.

Hooker may have partly carried on a hitherto-unrecorded regional tradition from Louisiana. But hearing his radical transformations of tunes associated with pianist Amos Milburn, east coast ragtime guitarist Blind Boy Fuller and even swing bandleader Glenn Miller ("I'm in the Mood"), one realizes that Hooker is also one of a kind.

That is evident on his first record, "Boogie Chillen," which made it to #1 on the r&b charts in 1949. It was an astonishing record, often called "primitive" for the distorted, heavily jacked-up amplified acoustic guitar sound and the emphatic backbeat of Hooker's feet stamping on a sheet of plywood. "Boogie Chillen" has inspired a disparate group of musicians from Bo Diddley and Sleepy LaBeef to Bonnie Raitt and the Rolling Stones.

Rock stars like Santana and Los Lobos have collaborated with Hooker, but playing with him is a privilege not granted the average mortal, even if the mortal is a fairly accomplished guitarist. That's because Hooker goes his own way, making each verse longer or shorter than 12 bars as he feels it.

EQUIPMENT: Stella acoustic with a pickup, Gibson Les Paul, Epiphone Sorrento; Fender Twin
SIGNATURE SONG: "Boogie Chillen" from *The Ultimate Collection 1948-1990* (Rhino, 1991)
CLASSIC ALBUM: *The Ultimate Collection 1948-1990*

THE BLUESMEN

BLIND LEMON JEFFERSON

"The father of country blues, he influenced generations of guitarists—none of whom could successfully imitate his playing."

—Stefan Grossman

BLIND LEMON JEFFERSON occupies a unique position in the history of the blues. Born in Texas around 1897, blind from birth, Jefferson was the first self-accompanied, guitar-playing male bluesman to enjoy recording success. (Before Jefferson recorded his first hits, blues had been dominated commercially by "classic," vaudevillian blueswomen such as Ma Rainey and Bessie Smith.)

In 1926, Jefferson's first recordings became runaway best-sellers among black music-lovers, and the classics and hits—"See That My Grave is Kept Clean," "Black Snake Blues," "Matchbox Blues" (the model for the Carl Perkins/Beatles hit "Matchbox") and others—followed in rapid succession.

Rather than accompany his vocals with a steady rhythm or strummed chords, Jefferson tended to use his guitar for rambling, discursive fills between vocal lines, even if the underlying rhythm was compromised. This approach did not immediately register in the Mississippi Delta or the Southeast, but in Texas, Jefferson was widely imitated, and many of his followers carried on his penchant for improvising single-note lines. The approach proved even more adaptable when Jefferson's former "lead boy," Aaron "T-Bone" Walker, adapted it to the electric guitar.

By the time he died in 1929 (according to one rumor, he died in a Chicago blizzard; according to another, he was poisoned), Jefferson's guitar playing, keening tenor vocals and songs had influenced white country music and western swing as well as blues.

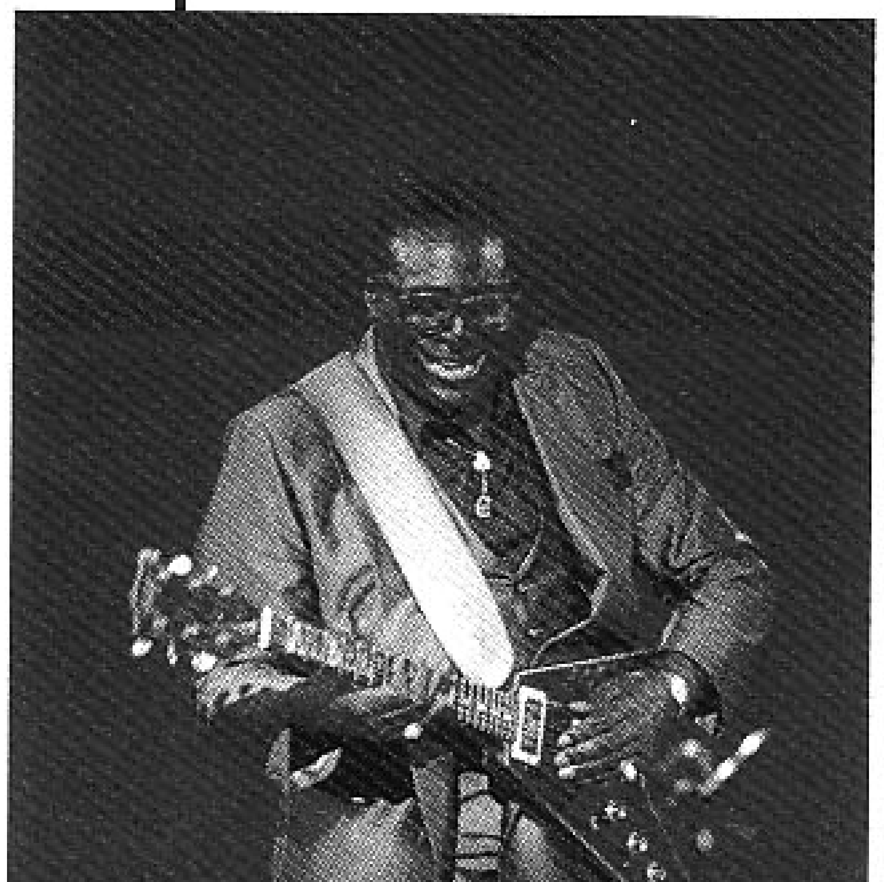
EQUIPMENT: unknown
SIGNATURE SONG: "See That My Grave is Kept Clean" from *King of the Country Blues* (Yazoo, 1990)
CLASSIC ALBUM: *King of the Country Blues*

ALBERT KING

"Albert King can blow Eddie Van Halen off the stage with his amp on standby."

—Joe Walsh

ALBERT KING'S INFLUENCE on rock guitarists probably eclipsed that of any other blues guitarist for a considerable period during the middle and late Sixties. Born Albert Nelson in 1923, in Indianola, Mississippi, he acquired his first guitar in the late Thirties. Though he first recorded in 1953, Nelson really began to come into his own after moving to St. Louis in the late Fifties. There he developed a guitar style which, while roughly conforming to the T-Bone



Albert King



COUNTRY GENTLEMEN

JIMMY BRYANT

"Of all the guitarists I've known, Jimmy Bryant is the fastest and cleanest. He has more technique than any other guitar player that has ever lived."

—Barney Kessel

THROUGHOUT THE FIFTIES and well into the Sixties, Jimmy Bryant was country music's premier electric guitarist. Originally a fiddle player, Bryant learned to play jazz guitar from his army mate Tony Mottola and by listening to Django Reinhardt records. He eventually developed a style that combined fiddle licks with jazz sensibilities, giving country music an uptown appeal.

Working in Los Angeles recording studios, Bryant played on sessions for numerous country and pop artists, including Tennessee Ernie Ford, Tex Williams, the Ventures and the Monkees. But his most distinctive and influential recordings were his instrumental collaborations with pedal steel player Speedy West. Fiendishly innovative and bursting with chops, sophisticated melodies and blazingly fast solos, the duets have inspired many guitarists, including Albert Lee, James Burton, Dick Dale and Ritchie Blackmore.

Bryant was the first professional guitarist to play the Fender Broadcaster (soon to be renamed "Telecaster"), helping to pave the way for the acceptance of solidbody electric guitars. Sadly, Bryant languished in obscurity, playing in Nashville dives until his death in 1980, but his music remains timeless and immortal.

EQUIPMENT: Fender Broadcaster, Fender Telecaster; various Fender amps
SIGNATURE SONG: "Stratosphere Boogie" from *Stratosphere Boogie: The Flaming Guitars of Speedy West and Jimmy Bryant* (Razor & Tie, 1995)
CLASSIC ALBUM: *Stratosphere Boogie: The Flaming Guitars of Speedy West and Jimmy Bryant*

ALBERT LEE

"Everyone rips Albert off, but nobody sounds like him. His phrasing is totally unique."

—Vince Gill

ALBERT LEE MAY be the most influential country guitarist of the last two decades. Lee's bright, percussive tone, ringing open-string licks and flowing chromatic lines resonate in the playing of every studio guitarist in Nashville.

Growing up in England in the company of players like Jimmy Page and Steve Howe, Lee started out playing blues-based rock. But the influence of James Burton and Jerry Reed led him to develop an intricate pick-and-fingers style, and he soon began playing country music.

"I gave an English rock edge to the country idiom," says Lee. After replacing his hero James Burton in Emmylou Harris's Hot Band, he recorded and toured with Eric Clapton and released numerous solo albums. Lee has played on countless sessions in Nashville, where he remains active.

EQUIPMENT: Music Man Albert Lee model, Fender Telecaster; Music Man combos
SIGNATURE SONG: "Country Boy" from *Hiding* (A&M, 1980)
CLASSIC ALBUM: *Gagged but not Bound* (MCA, 1988)

BRENT MASON

"The last thing you want to do is sound like a session guy on a session."

—Brent Mason

PICK UP ALMOST any country album recorded in Nashville during the Nineties and chances are that Brent Mason's guitar is on it. Fluent at everything from Albert Lee-style fingerpicking and Roy Nichols-style chicken picking to Grady Martin-style rockabilly flourishes,

THE BLUESMEN

Walker/B.B. King format of vocals answered by single-note lead lines, had a much heavier feel.

With a sound as brawny as his bulldozer driver's physique, Albert's guitar seemed to ooze from note to note like a slowly spreading oil slick. Though he played exclusively with his fingers, the liquid quality of his lines recalls some of the music's leading slide stylists, most notably Robert Nighthawk. The style was evident on early-Sixties sides Albert made for Bobbin and King, but everything really came together beginning in 1966 when he signed with Stax in Memphis. Recording with backing by house rhythm section Booker T. and the M.G.'s, Albert combined heavily amplified blues/rock guitar leads with drummer Al Jackson's funky beats in a wholly natural, organic manner. The results are King's lasting legacy: "Born Under a Bad Sign," "Laundromat Blues," "Cross Cut Saw" and so on.

Eric Clapton pinched a great deal of Albert's "Cross Cut Saw" solo for his own guitar solo on Cream's "Strange Brew," and in fact Cream's entire *Disraeli Gears* album is known in certain circles as "the Albert King tribute" for its extensive borrowings. King's later recordings sometimes suffered from production problems, but there were triumphs as well, and King continued to play inspirationally on live gigs right up to the time of his death in 1992.

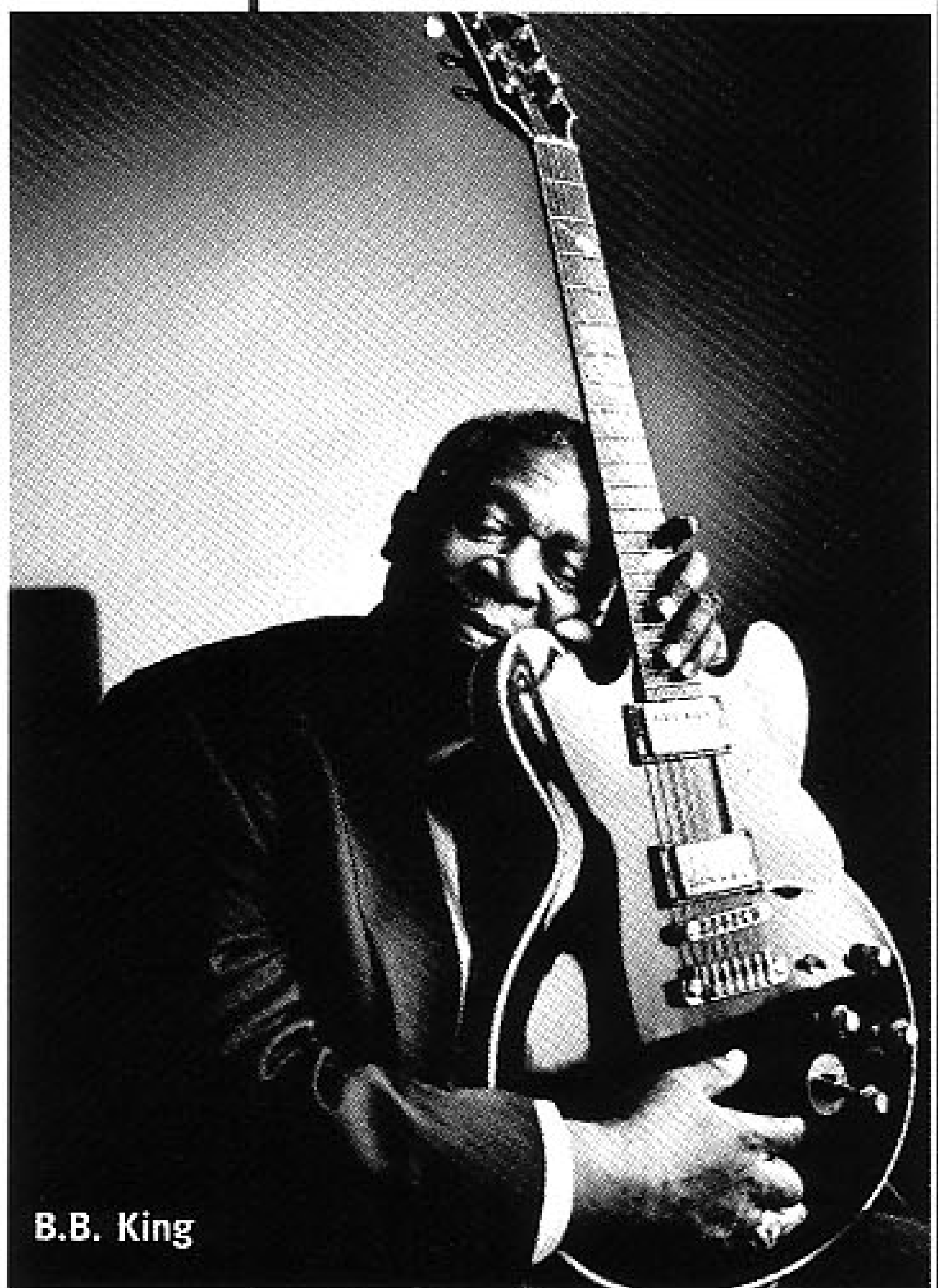
EQUIPMENT: Gibson Flying V; Acoustic and Roland JC-120 amps
SIGNATURE SONG: "Born Under a Bad Sign" from *Born Under a Bad Sign* (Stax, 1967)
CLASSIC ALBUM: *Born Under a Bad Sign*

B.B. KING

"He's the father of the squeezing of the string of the electric guitar. The original 'Sweet Little Angel' made me cry when I first heard it."

—Buddy Guy

B.B. King is one of those rare musicians who has shaped his chosen musical idiom so thoroughly, it's near-impossible to imagine what it would have sounded like without him. King's dominance of modern electric blues is in some ways reminiscent of Charlie Parker's ascendancy over modern jazz. It's a telling measure of these musicians' impact that their work provided the basic instrumental vocabulary and performing format for an entire generation of players.



B.B. King

In blues, B.B.'s penetrating finger vibrato, his gorgeously rounded tone and speech-like phrasing can be heard reflected, more or less literally, in the playing of everyone from Buddy Guy and Otis Rush to Eric Clapton and Michael Bloomfield. B.B.'s remakes of tunes drawn from earlier blues tradition always seem to become the definitive versions. And the sort of gospelish vocal fervor and stinging call-and-response between vocal and guitar that B.B. popularized is known, not as "King style," but simply as the way modern blues is played.

As for where it's played, King took the blues uptown, out of the juke joints and the Southern chitlin circuit and into the cultural mainstream of major-label pop hits, television commercials and lucrative engagements in rock halls, arenas and Las Vegas.

King has recorded more than 70 albums in his lifetime, and at 71 years old he still enjoys an active career, performing hundreds of concerts every year.

EQUIPMENT: Gibson ES-355; Fender Twin Reverb, Gibson Lab Series amp
SIGNATURE SONG: "The Thrill is Gone"
CLASSIC ALBUM: *Live at the Regal* (MCA, 1965)

FREDDIE KING

"I was interested in white rock and rollers until I heard Freddie King—then I was over the moon."

—Eric Clapton

Freddie King grew up far from the Mississippi Delta milieu that nurtured the other Kings of blues guitar, Albert and B.B. Born in Gilmer, Texas, in 1934, King was exposed to the likes of T-Bone Walker and Lightnin' Hopkins, and he was already playing Texas-style guitar, with a rural flavor, when he headed to Chicago at age 16. In the windy city, King acquired more down-home influences, including valuable tutoring from local guitar masters Jimmy Rogers and Eddie Taylor.

By 1950, when he signed with King Records in Cincinnati, Freddie had combined melodic influences with the rougher edges and raw excitement of the Delta and Chicago styles. At the same time, he was capable of sustaining guitar solos that were longer, more logically organized and thematically coherent than those of most other blues-trained players. This ability, and the sensitive collaboration of pianist/arranger Sonny Thompson, enabled King to enjoy a kind of dual-recording

COUNTRY GENTLEMEN

the versatile Mason has played on records by Alan Jackson, Brooks and Dunn, George Strait, Randy Travis, Trisha Yearwood and countless others.

While Mason is justly renowned for his incredible chops, it is his knack of coming up with memorable licks and uncanny ability to sound like a member of a band instead of a studio musician that regularly gets him the best gigs in Music City.

EQUIPMENT: Fender Telecaster; Fender Twin Reverb; various pedal and rack-mount effects
SIGNATURE SONG: "We Tell Ourselves," from Clint Black, *The Hard Way* (RCA, 1992)

CLARENCE WHITE

"He's the first guy I heard who really knocked me out. He wrote a whole new book on bluegrass and electric guitar."

—Jerry Garcia

As a member of the Kentucky Colonels in the early Sixties, Clarence White revolutionized acoustic bluegrass guitar with his rhythmically unorthodox approach to soloing and accompaniment. Playing electric guitar with the Byrds in the late Sixties and early Seventies, White made an even greater impact as a musician. His flowing rhythms, crisp solos and round tone on the groundbreaking *Sweetheart of the Rodeo* album helped break down the barriers between country and rock guitar.

A master at emulating the sounds of a pedal steel, White used a Telecaster equipped with a string bending device that he developed with drummer Gene Parsons (the device is now known as the Parsons-White string bender). Killed in a tragic accident in 1973, White remains influential among country, bluegrass and roots-rock musicians.

EQUIPMENT: 1954 Fender Telecaster, Martin D-28 and D-18; Fender Dual Showman
SIGNATURE SONG: "Nashville West" from The Byrds, *Dr. Byrd & Mr. Hyde* (Columbia, 1969)
CLASSIC ALBUM: The Byrds, *Untitled* (Columbia, 1970)

career. On the one hand, he put out vocal blues, with his dark-hued, smokey vocals up front and the guitar answering his phrases. And he put out instrumentals, among them "Hideaway," "The Stumble," the outstanding country and western-derived "Remington Ride" and "San-Ho-Zay," which were covered in Britain by John Mayall, Chicken Shack and others. Eric Clapton says Freddie King was originally his primary influence, and this is certainly clear on recordings Clapton made before his romance with Albert King's style in the late Sixties.

King's career benefited from the unsolicited testimonials of his rock star admirers when he signed with Atlantic's Cotillion label in 1969, then with Leon Russell's Shelter label in 1971. From there he went to RSO, a label that was run by Clapton's then-manager. In 1976, his unexpected death cut short a career that was just showing signs of turning him into a national icon.

EQUIPMENT: '54 Gibson Les Paul, Gibson ES-355; Fender Twin Reverb, Fender Quad Reverb
SIGNATURE SONG: "The Stumble" from *Hideaway: The Best of Freddie King* (Rhino, 1993)
CLASSIC ALBUM: *Hideaway: The Best of Freddie King*

HUBERT SUMLIN

"I knew Howlin' Wolf was one of the greats. I wanted to push him over the top."

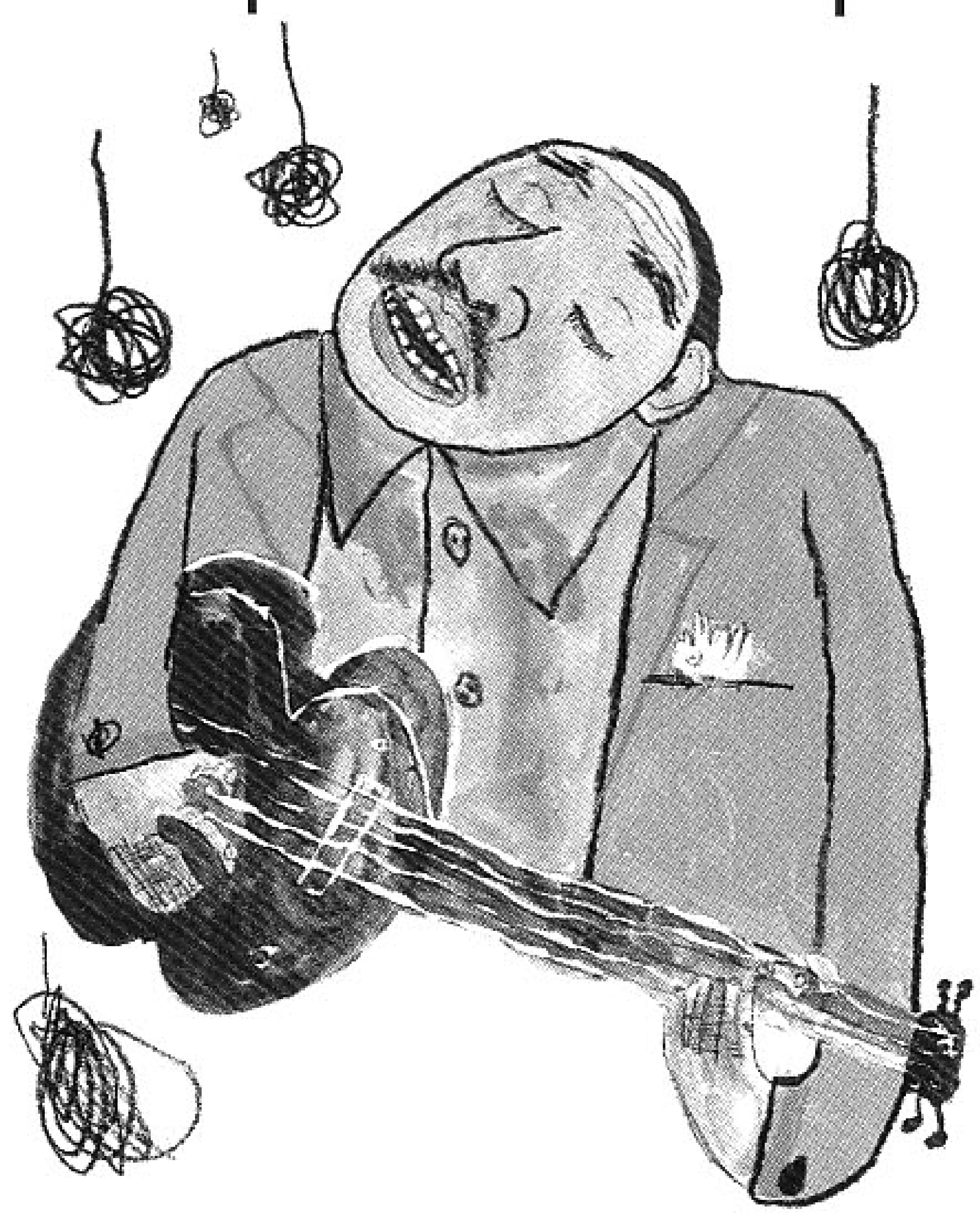
—**Hubert Sumlin**

Combing through Hubert Sumlin's recordings of the past 20 years in search of the guitarist's sometimes-elusive spark of genius can be a frustrating experience. Sumlin has rarely been consistent. The wrenched, shattering bursts of notes, sudden cliff-hanger silences and daring rhythmic suspensions that made his work with Howlin' Wolf so dramatic and riveting seemed to consciously court chaos and sometimes fell headlong into it.

But Sumlin's lead guitar work with Wolf (roughly from 1955 until the singer's death in 1976) was definitive. There's nothing else quite like it in blues; somehow, the ferocious voodoo of Wolf's music inspired Sumlin to outdo himself in an utterly personal form of expression.

Sumlin and Wolf's relationship went back years. Born in the Mississippi Delta near Greenwood, Sumlin was a teenager when he first met Wolf in the Forties. Wolf and other musicians in his circle took a liking to the youngster and tutored him. After Wolf moved to Chicago and parted ways with his longtime guitarist Willie Johnson in the mid Fifties, he brought the still-youthful Sumlin into the group. They gigged all over Chicago and toured the deep South frequently, and their extraordinary collaboration was fortunately preserved on a series of stunning Chess singles: "Evil," "Forty Four," "Smokestack Lightnin'" (with Willie Johnson and Hubert), "Wang Dang Doodle," "Back Door Man," "Spoonful," "The Red Rooster," the epochal proto-heavy metal "I Ain't Superstitious," "Tail Dragger," "300 Pounds of Joy," "Killing Floor" (Sumlin and Buddy Guy!) and many more. Wolf used to call Sumlin his "son"; you'll be calling him "maestro."

EQUIPMENT: Gibson Les Paul, Gibson ES-335; Fender amplifiers
SIGNATURE SONG: "Killing Floor"
CLASSIC ALBUM: *Howlin Wolf: The Chess Box* (Chess, 1991)



Muddy Waters

T-BONE WALKER

"He was the first man that made the electric guitar popular."

—**John Lee Hooker**

T-Bone Walker electrified the blues like a lightning bolt from the heavens. Infusing the blues with a sophisticated, uptown attitude, Walker helped redirect the course of the music, taking it from juke joints and roadhouses to swank nightclubs and large theaters. Favoring swing rhythms and big band accompaniment, Walker blended jazz and the blues and became a seminal figure in the development of urban blues and early rock and roll.

"T-Bone Walker was to the blues what Charlie Christian was to jazz," says Walker's biographer Helen Oakley Dance. "Between them, they effectively made the electric guitar a dominant voice not only in their own particular fields, but in the popular music of the whole western world."

Born in Dallas in 1910, Walker grew up steeped in the blues. At age 8, he guided Blind Lemon Jefferson around the city's streets; Huddie "Lead Belly" Ledbetter was a frequent visitor at his mother's house. In the mid Thirties, Walker spent time in Oklahoma City jamming with another young guitarist, Charlie Christian, and learning from Christian's sophisticated teacher, Chuck Richardson, who encouraged T-Bone's jazzier harmonic tendencies.

After moving to Los Angeles at the beginning of the Forties, he worked as a jazz guitarist, and as a featured performer with Les Hite's Los Angeles Cotton Club Orchestra, he also experimented with amplification, which was still in its infancy. With Hite, Walker recorded "T-Bone Blues," his first electric guitar featured on disc, in 1940. Classics like "Mean Old World" and "Call It Stormy Monday" followed. Between 1940 and the mid Fifties, when rock and roll temporarily eclipsed blues in the black community, he made the records that comprise his lasting legacy, the best of which were on Black & White, Capitol and Imperial. After spending much of the Sixties and early Seventies performing widely in Europe and at clubs and festivals around the world, Walker died in 1975.

EQUIPMENT: Gibson ES-250, Gibson ES-5; Gibson EH-150 amp, Fender 4x10 Bassman
SIGNATURE SONG: "Call It Stormy Monday"
CLASSIC ALBUM: *The Complete Capitol/Black & White Recordings* (Capitol, 1995)

MUDDY WATERS

"The first guitarist I was aware of was Muddy Waters. I heard one of his records when I was a little boy, and it scared me to death."

—**Jimi Hendrix**

Muddy Waters, born McKinley Morganfield in 1915 in Rolling Fork, Mississippi, learned his music from the

THE BLUESMEN

best the Delta had to offer; Son House and Robert Johnson were his primary inspirations. By 1941-42, when folklorist Alan Lomax found him on a plantation near Clarksdale, Muddy was the proprietor of a rough-and-tumble juke joint, as well as its supplier of white lightning. Muddy's recordings for Lomax, issued on *The Complete Plantation Recordings* (MCA, 1993), were acoustic country blues, robust and haunting but also squarely in the older Delta tradition.

After Waters moved to Chicago in 1943, he took up electric guitar in order to be heard over the noise in the taverns. Recording for Chess beginning in 1947, he used his guitar, amp and bottleneck to create a shivery, almost supernaturally vivid sound with help from Leonard Chess and his recording engineers. Meanwhile, in the taverns, Muddy was assembling one of the very first truly electric bands, with second guitarist Jimmy Rogers and the virtuoso and innovator of the amplified harmonica, Little Walter. Once this group began recording with Muddy, they aced one classic after another: "Louisiana Blues," "Long Distance Call," "Honey Bee," "Hoochie Coochie Man," "Mannish Boy" and on and on.

As the Fifties ended and rock and roll all but eclipsed the popularity of the blues, Muddy found a new audience in England, where his first concert tours were a crucial inspiration for the Sixties r&b boom. Muddy was soon performing for white rock audiences at home as well as abroad, and in later years frequently played in stadiums with the likes of Eric Clapton.

Though he played slowly and didn't sound like a virtuoso, Muddy's unique feel, especially on slide, his self-described "delay timing" and ear for microtonal pitch have rarely been effectively imitated. Waters had been intending to write an autobiography but died peacefully in his sleep in 1983 before he could complete this work. Wherever the blues goes from here, there isn't likely to be another Muddy Waters.

EQUIPMENT: Fender Telecaster, Gibson Les Paul; Fender Super Reverb
SIGNATURE SONG: "Hoochie Coochie Man"
CLASSIC ALBUM: *Muddy Waters: The Chess Box* (Chess, 1989)



SPACE CADETS

SYD BARRETT

"Syd's inventiveness was quite astounding. All those songs from that whole Pink Floyd phase were written in no more than six months."

—Peter Jenner, early Pink Floyd manager

ROCK'S MOST CELEBRATED loon, Syd Barrett managed to record a few precious albums and singles before he succumbed to insanity and disappeared from the public eye. His work with Pink Floyd during the Sixties included some of the finest examples of psychedelic rock, and he set standards of demented, over-the-top playing for the hordes of sonic psychos and axe murderers who followed in his path.



Syd Barrett

Few guitarists to this day have been able to duplicate the orchestral cacophony that he generated with creative use of feedback, a wah-wah pedal and a slide. Barrett often seemed to be noodling aimlessly and anarchically when he played, but somehow his chaotic flourishes always ended up sounding charming and melodic. At his best, Barrett evoked hard rock, the blues, country, folk and experimental electronic music. At his worst, he would strum a single chord for an entire set, as he did in his final gigs with Pink Floyd.

Barrett was ousted from the band when his drug-induced ravings and bizarre behavior became impossible to control; later, his former bandmates helped him record two solo albums. Since then, this mad genius has been eerily silent.

EQUIPMENT: Fender Stratocaster, Danelectro
SIGNATURE SONG: "Interstellar Overdrive" from Pink Floyd, *Piper at the Gates of Dawn* (Capitol, 1967)
CLASSIC ALBUM: *Piper at the Gates of Dawn*

JERRY GARCIA

"There are a lot of spaces and advances between the Carter Family, Buddy Holly and Ornette Coleman, a lot of universes, but Jerry Garcia filled them all without being a member of any school."

—Bob Dylan

THE TRANSCENDENT IMAGE of a smiling Jerry Garcia onstage, playing for as long as five hours without repeating the same solo twice, remains forever etched in the consciousness of flocks of Deadheads worldwide. Garcia's playing encompassed virtually every genre of indigenous American music: bluegrass, blues, standards, jazz, country, jug band, folk, Fifties rock and r&b—a motley bundle tied together with his own stylistic ribbon.

Garcia was drawn to music by Fifties rockers like Chuck Berry and Eddie Cochran, but built his chops on acoustic guitar and banjo. In the Grateful Dead's early days, Garcia tended to spin out the usual Freddie and B.B. King licks, but eventually he matured as a guitarist, playing cleanly articulated, banjo-influenced lines on the electric guitar in free-wheeling improvisations inspired by the bluegrass meltdowns of his early days.

"Since nobody was coming to see us, we had maximum freedom," Garcia said. "We could



SPACE CADETS

play anything we liked, and the idea of fixed arrangements went out the window." This lack of discipline could produce maddeningly meandering performances, but it was also central to the Dead's improvisational alchemy, which took listeners on multi-faceted journeys, with Garcia's slithering guitar serving as the vehicle. Garcia died in 1995, bringing the long, strange trip of the psychedelic era to a sad conclusion.

EQUIPMENT: Guild Starfire, Travis Bean, Irwin Custom; Fender Twin Reverb
SIGNATURE SONG: "Dark Star," from Grateful Dead, *Live/Dead* (Warner Bros., 1970)
CLASSIC ALBUM: Grateful Dead, *American Beauty* (Warner Bros., 1970)

ROBBY KRIEGER

"When I first started playing electric guitar, everyone was playing Chuck Berry and B.B. King licks. I decided that I wasn't going to do that. I was going to find other avenues of expression."

—Robby Krieger

ROBBY KRIEGER'S DEDICATION to finding his own path made him a singular voice in an extraordinary band, the Doors. Originally a flamenco guitarist, Krieger bought his first electric guitar just six months before forming the band. He quickly developed a distinct style that was perfectly suited to the band's experimental sound and unique lineup: a three-piece with keyboards but without a bass. "I really learned how to play electric guitar in the Doors," Krieger says. "My style was completely formed by the fact that we didn't have a bass player or a rhythm guitarist."

Drawing on his flamenco background, Krieger played exclusively with his fingers, allowing him to simultaneously cover bass, rhythm and lead guitar parts. His solos with the band were always well-crafted, informed by the same melodic sense that led him to compose rock classics like "Light My Fire," "Touch Me" and "Love Me Two Times." On 1967's "The End," Krieger utilized a dropped-D tuning and introduced Indian elements to his playing. Even his wildest excursions, like the demented slide lead on "Been Down So Long" or the two-guitar masterpiece of "When The Music's Over," remained eminently accessible.

EQUIPMENT: Gibson SG; Fender Twin Reverb; Maestro Fuzz-tone
SIGNATURE SONG: "When the Music's Over" from The Doors, *Strange Days* (Elektra, 1967)
CLASSIC ALBUM: *The Doors* (Elektra, 1967)

CARLOS SANTANA

"For pure spirituality and emotion, Carlos Santana is number one."

—Eric Clapton

IT'S HARD TO avoid words like "spiritual," "emotional" and "sensual" when discussing Carlos Santana, for it is the unassailable feel of everything he plays that makes him great. "Playing guitar is both a physical and metaphysical experience," says Santana. "My only goal is to always play from the heart."

Santana's heart has always found its beat in three distinct lifelines: the blues, percussion-heavy Afro-Caribbean music and jazz. From the day he formed the Santana Blues Band in San Francisco in 1967, Santana's music has been a unique fusion of these three forms, his playing charged with the soul and phrasing of blues and the freedom of jazz, and driven by fiery Latin rhythms.

To this day, Santana plays with a liquid-toned grace, subtly using dynamics to build a song's tension and playing at mach speeds without sacrificing a song's melody.

EQUIPMENT: Gibson SG, Gibson Les Paul, Paul Reed Smith; Fender Twin Reverb, Mesa/Boogie Mark I combo
SIGNATURE SONG: "Sampa Pa Ti," from *Abraxas* (Columbia, 1970)
CLASSIC ALBUM: *Santana* (Columbia, 1969)



FREE RADICALS

THE EDGE

"I don't feel that attached to my instruments. It's almost like I'm going to dominate them in some sort of way. I don't feel like they're part of me; they stand between me and something new."

—The Edge

FEW PLAYERS HAVE done more than U2's the Edge (Dave Evans) to define the post-modern guitar style. The Edge showed how textures and rhythms, rather than riffs or chord progressions, could provide the main guitar interest in a song. A master of contrast, he often juxtaposed scratchy rhythms against ringing open chords that resonate with Celtic grandeur.

He exploited the Eighties avalanche of guitar effects to maximum artistic advantage, developing a signature style built on rhythms generated by a digital delay unit and creating a universe of soaring, echoing reverb timbres. Within U2, the Edge has always had free reign as principal colorist, with Adam Clayton's bass stating the songs' harmonic structures and Bono's sonorous voice providing a melodic center. The band's turn-of-the-decade shift from anthemic arena rock to jagged electronic rhythms and Nineties irony has given the Edge entirely new canvasses to paint.

EQUIPMENT: Gibson Les Paul Customs, Fender Stratocasters, Gibson Explorer; Vox AC30 amplifiers, Randall combos; AMS digital delay, Roland SDE-3000, E-Bow
SIGNATURE SONG: "Pride (In the Name of Love)," from U2, *The Unforgettable Fire* (Island, 1984)
CLASSIC ALBUM: U2, *The Joshua Tree* (Island, 1987)



The Edge



FREE RADICALS

THURSTON MOORE AND LEE RANALDO

"We felt very liberated in the early Eighties because suddenly it was okay to be interested in anything—20th century composition, avant-garde jazz—rather than having to have that 'punk rules, everything else sucks' mentality. We were just interested in sound, and the mechanics of sound."

—Thurston Moore

Sonic Youth set the pattern for how an Eighties indie band could grow in popularity without losing credibility. Co-guitarists Thurston Moore and Lee Ranaldo combined punk rock attitude and song structure with open tuning techniques developed by downtown Manhattan avant-garde guitar composers Glenn Branca and Rys Chatham, and invented one of the most radical approaches to guitar in the history of rock.

A typical Sonic Youth song is a cacophonous affray in which guitars produce harmonic overtones and timbres that make Jimi Hendrix's version of "The Star Spangled Banner" sound as tame as "The Girl From Ipanema." Sonic Youth's guitar aesthetic has influenced several sub-genres of modern rock, from My Bloody Valentine's dissonant gloom pop to Dinosaur Jr.'s loud, minimalist indie rock and Seattle grunge. They reawakened interest in Fender Jaguars and Jazzmasters and motivated guitarists of every stripe to venture beyond standard tuning, profoundly affecting the sound of rock in the Nineties.

EQUIPMENT: Lee Ranaldo: Fender Jaguars with a humbucker in the neck position; Pre-CBS Fender Super Reverb amp modified by Harry Kolbe. Thurston Moore: Fender Jazzmasters; Marshall JCM 800, Peavey Roadmaster; ProCo Turbo Rat, MXR Distortion+
SIGNATURE SONG: "Kool Thing," from *Goo* (DGC, 1990)
CLASSIC ALBUM: *Sister* (SST, 1987)

BOB MOULD

"The early Hüsker Dü records remind me of just staring at your television when the cable goes out. All you see is snow, and all you hear is this big wash."

—Bob Mould

Bob Mould is the Van Halen of American indie rock. Hailing from the same Minneapolis punk scene that spawned the Replacements and Soul Asylum, Mould virtually invented the alternative sound of the Eighties and Nineties the day he decided to drown Hüsker Dü's British Invasion-style pop melodies in buzzsaw fuzz and punk-fuelled angst.

But if Mould's grimy, first-position chording was as influential to the indie underworld as Edward Van Halen's two-handed tapping was to hard rock hopefuls, it was also as widely misunderstood and misinterpreted. Legions of hack imitators with little imagination and even less talent falsely assumed that an open G chord and a fuzz box were all you needed to get over. What they missed were the subtleties that make Mould's playing so enjoyable and worthy of examination: a mastery of voice leading, the knack for turning every open string to his advantage, a ferociously melodic lead style and above all, the uncanny ability to sound like two, and sometimes three guitarists at once.

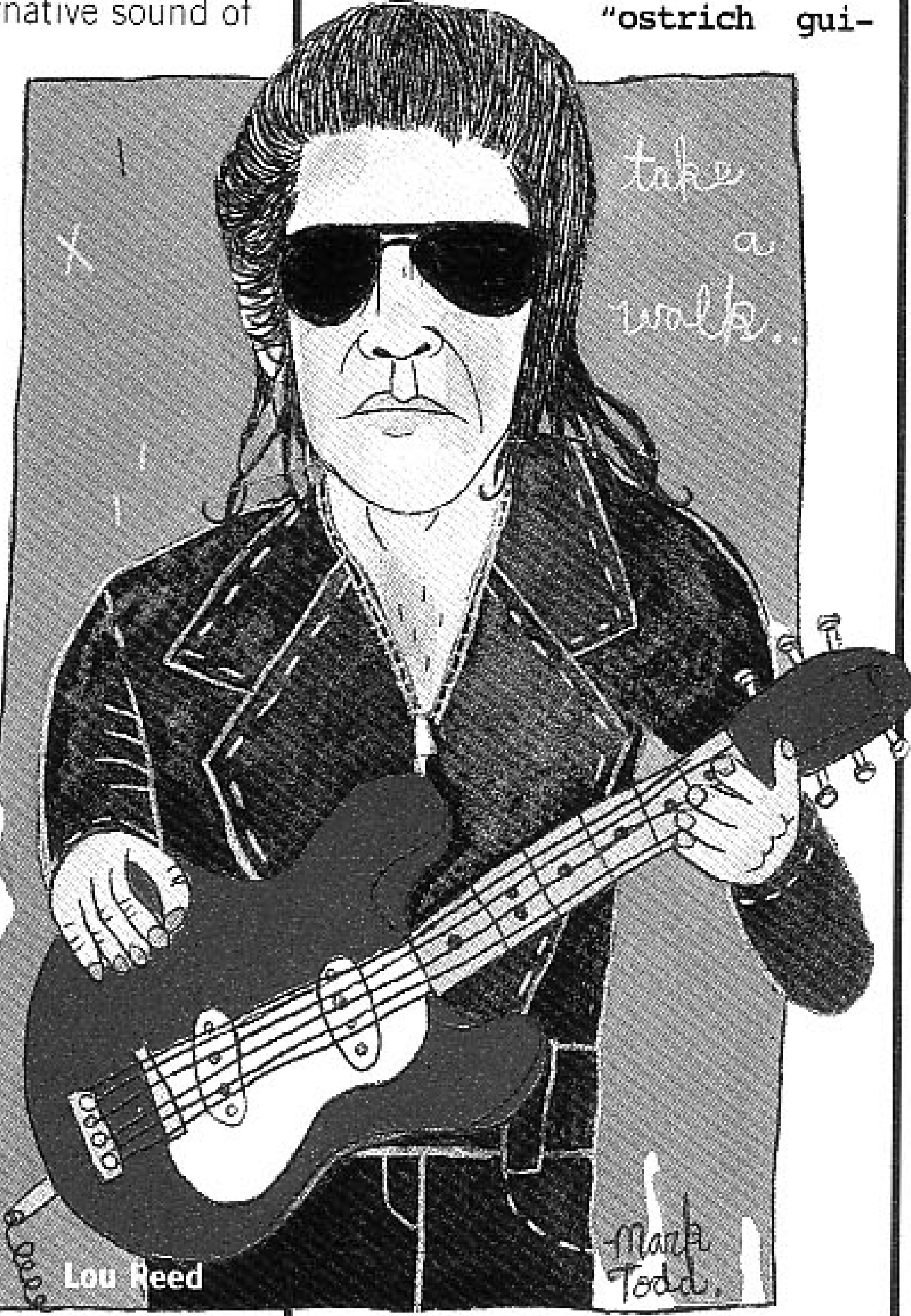
EQUIPMENT: Ibanez Rocket Roll Sr., Fender American Standard Strat Plus; Fender Concert, Yamaha G-100 head; MXR Distortion+, Roland SDE-1000 digital delay
SIGNATURE SONG: "Celebrated Summer" from Hüsker Dü, *New Day Rising* (SST, 1985)
CLASSIC ALBUM: Sugar, *Beaster* (Ryko, 1993)

LOU REED

"You can't beat two guitars, bass, drums."

—Lou Reed

Lou Reed's restless quest to walk on the wild side of guitar playing is evident in his earliest work, the ultra-influential recordings by the Velvet Underground in the late Sixties. It's there in his droning "ostrich guitar" (where all strings are tuned to the same note), heard on "All Tomorrow's Parties." It's there in his gnarly, dual-guitar rave-ups with the Velvets' Sterling Morrison—a guitarist who so tastefully and sensitively supported Reed's own disquiet guitar probings that, to this very day, Reed still speaks with awe of that inexplicable, quasi-mystical "mesh" that two guitarists are capable of achieving.



Lou Reed

Over the course of his solo career, Reed has toyed with all kinds of musical settings, from piano ballads to the proto-industrial noise guitar orgy of 1975's *Metal Machine Music*. But he seems to feel most at home in the classic rock band context: two guitars, bass and drums. He has recorded and performed with legendary axemen from Steve Howe (!) to Robert Quine, but Reed has always held his own.

EQUIPMENT: Pensa-Suhr, Fender Custom Shop Telecasters and Stratocasters; Soldano and Jim Kelly amps
SIGNATURE SONG: "Sweet Jane" from Lou Reed, *Rock 'n' Roll Animal* (RCA, 1974)
CLASSIC ALBUM: The Velvet Underground, *White Light/White Heat* (Verve, 1967)



VISIONARIES & MADMEN

BILLY GIBBONS

"There's an old, famous phrase: 'This town ain't big enough for both of us.' With that in mind, it's either a six-gun or a six-string. If there ain't much more room in this town for both of us, then you'd better thrash."

—Billy Gibbons

With ZZ Top, his "li'l ol' band from Texas," Billy Gibbons stole the blues back from British rockers with a vengeance during the Seventies. Churning out a modernized, high-powered brand of boogie, the power trio shot the blues way past the Mississippi Delta and into outer space, centering their tunes around Gibbons's thick, lushly distorted Les Paul tones, harmonic squeals, driving three-chord riffs and tasteful-as-Texas-barbecue solos. According to Gibbons, the recipe for ZZ Top's success is simple: "Never add a fourth chord."

A consummate showman, Gibbons has appeared on stage with the strangest-looking instruments

ever conceived, including velvet-plush-covered solidbodies and guitars with built-in television sets.

During the mid Eighties, Gibbons combined his nitro-fueled guitar playing with danceable drum machine beats and pulsing synth bass lines, beating like-minded industrial artists to the dance floor by several years. On their latest album, *Rhythmeen*, ZZ Top returned to the band's blues-drenched past, and, in true Texas style, Gibbons's incredibly huge tone and fat distortion sounds bigger than ever.

EQUIPMENT: Gibson Les Paul Standard, custom Fender Esquires and Dean electrics; Marshall 100-watt heads, various Fifties Fender tweed amps; Bisarktone ring modulator
SIGNATURE SONG: "Blue Jean Blues" from ZZ Top, *Fandango* (Warner Bros., 1975)
CLASSIC ALBUM: ZZ Top, *Deguelló* (Warner Bros., 1979)

SONNY SHARROCK

"Imitating someone else's sound is unforgivable. No one remembers the imitators."

—Sonny Sharrock

A TRULY ORIGINAL player, Sonny Sharrock was an exponent of free-jazz guitar from the mid Sixties until his death in 1994. Sharrock developed a jarring, avant-garde style inspired by horn players like John Coltrane and Ornette Coleman, and he eventually teamed up with Miles Davis, saxophonist Pharoah Sanders and other notable jazz artists for several monumental and daring recordings.

His jarring buzz-saw trills, fat-toned bottom string runs and shrill, above-the-fretboard slide work was often challenging and disturbing, yet chillingly beautiful. Sharrock often compared his work to a burning skyscraper or erupting volcano, an apt description for his glowing, yet dangerous musicianship.

EQUIPMENT: Gibson ES-175, Gibson Les Paul Custom; Fender Twin Reverb, Marshall 100-watt 2203 head; ProCo Rat
SIGNATURE SONG: "Dick Dogs," from *Seize the Rainbow* (Enemy, 1987)
CLASSIC ALBUM: *Into Another Light* (Axiom, 1996)

LINK WRAY

"He is the king. If it hadn't been for Link Wray and 'Rumble,' I would have never picked up a guitar."

—Pete Townshend



Link Wray

ENORMOUSLY INFLUENTIAL YET criminally overlooked, Link Wray is the prototype punk rocker and the original godfather of grunge. His crude distorted tone, primitive energy and do-it-yourself ethic inspired countless guitarists, including Pete Townshend, Neil Young, Dick Dale and Jeff Beck, and his influence extends from Sixties surf and British rock through Seventies punk and metal into Eighties thrash and hardcore to Nineties grunge.

Back in the Fifties, when most rock and roll guitarists were trying to avoid distortion, Wray was blowing up amps in a crazed pursuit of fuzz and sustain. In doing so, he conceived what became known as the power chord. Wray released dozens of outrageous instrumental singles during the Fifties and Sixties, including "Jack the Ripper," "Run Chicken Run," "Ace of Spades" and the coolest version of the "Batman" theme ever recorded, but "Rumble," released in 1958, remains his finest moment. Banned for being too suggestive, the instrumental shocked conservative America—without, it should be noted, the help of ghoulish makeup, explicit lyrics or onstage debauchery. Any young rebel who's ever donned an electric guitar, a leather jacket and an attitude follows in Wray's bootsteps.

EQUIPMENT: 1953 Gibson Les Paul, early-Sixties Gibson SG; Premier amp, Fender Twin Reverb
SIGNATURE SONG: "Rumble" from *Rumble! The Best of Link Wray* (Rhino, 1993)
CLASSIC ALBUM: *Rumble! The Best of Link Wray*

FRANK ZAPPA

"I enjoy doing anything that is theoretically impossible and making it work."

—Frank Zappa

FRANK ZAPPA MAY have written lyrics that were lewd enough to make a pimp blush, but his raunchy words pale in shock value compared to his outlandish guitar playing. Possessed of an unorthodox legato phrasing technique, horn-like distorted tone and a complex sense of rhythm, Zappa alternated among eloqently lyrical, melodic lines, harsh, jarring passages and mind-numbing flurries of notes, creating the effect of a symphony with a single instrument.

"I'm a composer, and my inst ment is the guitar," Zappa tol British fanzine. "I shouldn't rated as a guitarist. Rating g tarists is a stupid hobby." Althou Zappa was highly critical of his c guitar playing, he released doz of outstanding albums domina almost entirely by his extended g tar solos, including the three- *Shut Up 'n Play Yer Guitar* coll tion and *Frank Zappa: Guitar*.

Zappa also surrounded him with formidable talent and g many outstanding guitarists, incl ing Adrian Belew, Steve Vai and M Keneally, their first widespread ex sure. A prolific composer, Zap completed a huge body of outsta ing work before his death in 199

EQUIPMENT: Gibson SG, Fender Str caster, Performance Strat-style; Acou and Marshall 100-watt heads; Mu- Bi-Phase.
SIGNATURE SONG: "Inca Roads" from *Size Fits All* (Ryko, 1975)
CLASSIC ALBUM: *Shut Up 'n Play Guitar* (Ryko, 1981)



PUNK & DISORDERL

RON ASHETON

"We practiced from midni to six, just like that great Pr ty Things song, 'Midnight Six,' and then we made t record *Raw Power*."

—Ron Ashe

IN THE ANNALS of primitive six-st genius, few can compare to Stooges' Ron Asheton, who u fuzz, wah-wah and distortion

Continued on page

60 MINUTES

WHEN WE ASKED Metallica's James Hetfield for the hour's worth of music he'd bring along on the proverbial "Tour From Hell," he called from England to explain that he already was on the Highway to Hades (or was it Birmingham?). "I'd want some music that could really get me hepped up and ready for another day on the road," he said. For Hetfield, that means lots of dueling guitars, humongous riffs and outright weirdness. Here's the dirty dozen that help him get a load off his mind.



"THE BOYS ARE BACK IN TOWN"

Thin Lizzy
Jailbreak
(Mercury, 1976)

"THOSE GUYS INTRODUCED me to guitar harmonies. I love that dual guitar stuff, which especially influenced me on *Ride the Lightning [Elektra, 1985]* and *Master of Puppets [Elektra, 1986]*. That song's one of the easier songs, so I learned it first. We use it on our pre-concert intro tape, so it's a little special."

"SYMPTOM OF THE UNIVERSE"

Black Sabbath
Sabotage
(Warner Bros., 1975)

"A SLIGHTLY FUCKING heavy—if not *the* heaviest—riff in the universe. That one sums up Black Sabbath for me."

"BLACK WINGS"

Tom Waits
Bone Machine
(Island, 1992)

"WHAT I LIKE about Tom is that he instantly brings you to another place. A couple of lyrics in and you're already with him in some gutter, or you're a barfly hanging out somewhere. He gets me in a kind of strange, goofy mood. It's very *American*, I think."

"ON A ROPE"

Rocket From The Crypt
Scream, Dracula, Scream !
(Interscope, 1995)

"I DIDN'T KNOW any good bands came out of San Diego, but I guess there is one. It's a pretty happy little ditty. Their stuff reminds me of the early Misfits crossed with Elvis Costello. It's poppy, but it's got a lot of energy."



with James HETFIELD

By Vic Garbarini

"THE SHIP SONG"

Nick Cave and the Bad Seeds
Live Seeds
(Mute, 1993)

"I GOT TURNED onto them by [producer] Bob Rock, and then I went back and checked out their whole career. This one's energetic and a little corny. It reminds me of a German beer garden song, something to swing your stein by."

"SIMPLE MAN"

Lynyrd Skynyrd
Pronounced Leh'-nerd Skin'-nerd
(MCA, 1973)

" 'SWEET HOME ALABAMA' was one of the first records I ever bought. Now I've got a jukebox at home and Skynyrd takes up half of it. Definitely plenty of guitars going on there. The lyrics to 'Simple Man' are really extra meaningful for me. In the middle of this huge rock and roll machine, it brings you down to earth."

"TEMPORARY SAINT"

Gov't Mule
Gov't Mule
(Relativity, 1995)

"WARREN HAYNES JUST blows me away. Our accountant worked with him in the Allman Brothers, and turned me on to Gov't Mule. You listen to this song and sense there's a solo coming up, and you hear certain shit in your head, and that's exactly what he plays! His voice is amazing as well. There's a lot of Stevie Ray and maybe some Robin Trower stuff in there. He gets a little hippy-dippy, but he definitely puts you in a trance."

"THEM BONES"

Alice in Chains
Dirt
(Columbia, 1992)

"THERE'S PLENTY OF great Alice songs. That's one I warm up to before we go on stage. It's short and sweet and it's fucking strong. The drum beat's very cool, and so is the vocal line."

"STONE DEAD FOREVER"

Motörhead
Bomber
(Roadrunner, 1979)

"THAT'S A SONG that really gets me hepped up. Not the most beautiful bunch of guys, but they fucking *rock*. Lemmy's a total inspiration. We learned a bunch of Motörhead songs when we played at his 50th birthday party at the Whiskey in L.A., and one of them was 'Stone Dead Forever.' They still make the biggest amount of noise for three guys. It's incredible. They went on at one in the morning and did a one and a half hour set and it was fucking strong. His endurance just amazes me. I think if he stops, he'll die, you know?"

"TURN THE PAGE"

Bob Seger
Greatest Hits
(Capitol, 1994)

"I FUCKING *HATE* Bob Seger, but that song is great. Okay, I don't really hate him, but he was one of those guys I'd hear on the radio all the time polluting my ears with *[whines]* 'Get your old records off the shelf...' That really annoyed me. But being on tour as long as we have, I've got to say that one song sums up the whole road experience really, really well."

"WAKE UP"

Mad Season
Above
(Columbia, 1995)

"THE JUNKY TROOP, or whatever's going on there. There's some really psycho shit on that record. This song's very moody, and seems pretty heartfelt from the guy. I also like the way they experiment—using old keyboards, the drummer playing with his hands, and goofing around with percussion stuff."

"THE GREAT SEAL"

Laibach
Opus Dei
(Mute/Elektra, 1988)

"THEY'RE YUGOSLAVIAN OR something, they've been around for quite a while. They're definitely, uh, fascists. They've do some really intense industrial stuff—they were into it way earlier then Reznor and all them guys. That song has a very military march kind of feel, which I get into every once and a while." ●

MARK LEIALOHA

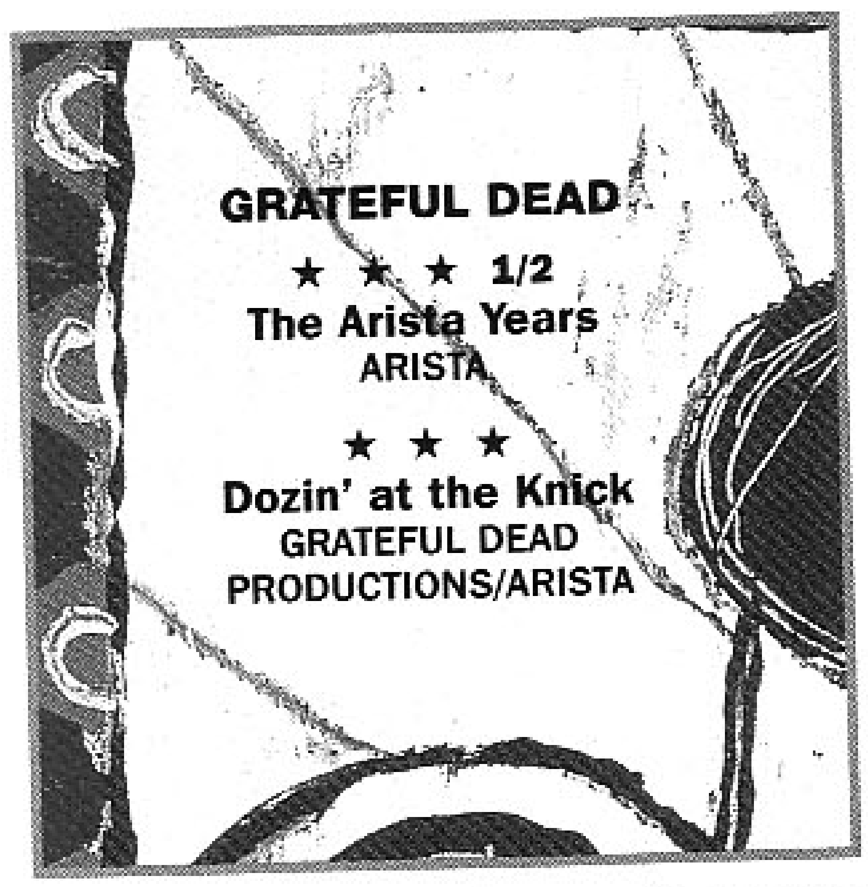
reviews

buried TREASURES

By Jeff Colchamiro

THE DEATH OF any rock and roll icon is invariably followed by a series of posthumous releases. In some cases, these are well done, tasteful packages filled with quality, often previously unreleased, studio and live material. In other instances, however, product that has no significance and adds nothing to the artist's catalog is thrown together. (See: every note Elvis Presley and Jimi Hendrix ever played, sang, spoke or burped within a five-mile radius of a microphone commercially available).

In the case of the Grateful Dead, the pattern isn't so cut and dry. The 18 months since Jerry Garcia's death have seen the release of a number of albums targeted at both Deadheads and more casual fans. Diehard Dead fans, who collect tapes of live shows, are especially hard to please with live albums, as they are always looking for complete shows and trying to find something they haven't heard before. Less deadicated fans are likely to be confused by the number of releases out there, and may not know where to start.



The two latest additions to the Dead catalog are *The Arista Years*, a surprisingly enjoyable sampling of tunes from the mediocre studio albums the band produced in their later years, and *Dozin' at the Knick*, a live album from 1990 that has some wonderful moments, but is non essential to both 'heads and less serious fans.

The Dead produced their best studio work before their years on Arista (1977-1995). In 1970, the group released their masterpieces, *Workingman's Dead* and *American Beauty*, on Warner Bros., and followed them up with a series of solid albums on their own Grateful Dead Records. After signing to Arista, however, the band's studio output was spotty, commercialized and, on the whole, poorly produced.

As a collection, however, *The Arista Years* makes great listening, and highlights the scattered gems on these second-rate albums. Classic rock radio staples like "Good Lovin'," and "I Need A Miracle," both from the weak *Shakedown Street* album, sound great, as do the live acoustic versions of "Dire Wolf" and "Cassidy" from *Reckoning*. Tack on five tunes from 1987's *In the Dark* (by far the band's most consistent album from this era) and "Eyes of the World" from the live album *Without a Net*, and you have a compilation that makes owning most of the Arista albums unnecessary.

Their sub par studio efforts notwithstanding, on stage the Dead experienced a renaissance in the early Nineties. Deadheads remember the 1990 spring tour as one of the best in the band's later years. Highlighted by three nights at the Nassau Coliseum on Long Island (March 28-30), that tour found the band reviving songs they hadn't played regularly in years, and jamming better than they had in well over a decade. Garcia's guitar work, which had become bland and predictable during the mid Eighties, was once again leading the band through exciting, experimental passages. Perhaps the apex performance of this period was the Nassau show during which Branford Marsalis jammed with the band. (The 16-minute "Eyes Of The World" from that show is the one featured on *Without a Net* and *The Arista Years.*)

Right before those memorable Nassau shows, the Dead were in Albany, New York, opening up the new Knickerbocker Arena (since renamed the Pepsi Arena) with a three-night stand now immortalized on the three-disc *Dozin' at the Knick* set. While there are some great performances here, it's hard to tell who this package is aimed at. A better sampling of what the band sounded like at that time is already available on *Without a Net*, which was recorded during the fall '89 and spring '90 tours. And serious Dead collectors would rather have one complete show, or at least a better selection of songs from the three nights at Albany. There is an abundance of tunes written and sung by keyboardist Brent Mydland (who died the following summer), whose raspy voice and cheesy synth sounds usually sounded like they'd be better suited to the Doobie Brothers than the Grateful Dead. Including other songs from the Albany shows, such as "Black Throated Wind" and "Picasso Moon," or cutting this down to two discs, would have made a better album.

That said, the highlights of *Dozin' at the Knick* are fantastic. The second disc, which includes a medley of "Playing in the Band" and "Uncle John's Band," "Terrapin Station" and the rarely played "Mind Left Body Jam" (listed as "Mud Love Buddy Jam"), shows just how good the Dead could be on a good night—even in an arena, even in the Nineties. Garcia's melodic leads particularly shine on "Goin' Down the Road Feeling Bad." Bob Dylan's "When I Paint My Masterpiece," sung by Bob Weir, and the Garcia/Robert Hunter original "Row Jimmy" also stand out and make this a worthwhile release.

Listening to *The Arista Years* and *Dozin' at the Knick*, one might not realize how much more at home the Grateful Dead were on a stage than in the studio. The Arista collection makes the group's studio albums seem more consistent than they really are, while *Dozin'* is an accurate representation of a late-era Dead show. You take the good with the bad, and let jams and classic tunes overshadow the mediocre newer material. ●



PUNK & DISORDERLY

Continued from page 104

create sonic poetry before he'd even mastered the technology. The evidence is there on 1969's *The Stooges* (Elektra), to many the ground zero of punk. His playing on songs like "Little Doll," "Not Right" and "I Wanna Be Your Dog," suggests that Asheton was learning his instrument as he went along (which he more or less was). That feeling of untutored discovery juices the music with an excitement that's still palpable more than a quarter of a century later. "C'mon, Ron—tell 'em how I feel," Iggy exhorts the guitarist during "No Fun," and Asheton answers him with a flailing solo that perfectly captures the sullen angst and inarticulate rage at the heart of the Stooges' music. The track fades out with Iggy praising Asheton's work: "Yeah—my man!" And a man for the ages.

EQUIPMENT: Fender Stratocaster
SIGNATURE SONG: "I Wanna Be Your Dog," from *The Stooges* (Elektra, 1969)
CLASSIC ALBUM: *The Stooges*

STEVE JONES

"The Sex Pistols aren't into music. We're into chaos."

—Steve Jones

Steve Jones developed his Chuck Berry-on-steroids style in amphetamine-fuelled practice marathons, where he fused the ham-fisted power of New York Dolls guitarist Johnny Thunders with the melodic savy of Mick Ronson (Mott the Hoople, David Bowie). Jones's combination of brutality and melodicism did much to make the Sex Pistols landmark debut, *Never Mind the Bollocks* (Virgin, 1977), so outstanding.

Cranking an early-Seventies Les Paul Custom through a Fender Twin, which he claimed he stole from the back of Bob Marley's equipment truck, Jones churned out power chords and ultra-tasty solos and fills, providing the perfect counterpoint to vocalist Johnny Rotten's venomous rants, anchoring the album in rock-solid guitar pop even at its most terrifying moments. Orchestrating constant tension between raw power and pop hooks, Jones revealed himself to be not only a highly skilled player but also one of the greatest guitar arrangers in the history of rock and roll.

And while many more guitarists have chosen to emulate Johnny Ramone's buzzsaw barre chording, this was primarily by default. Jones, an inimitable stylist whose command of the instrument defied the boundaries of punk, was simply out of their league.

EQUIPMENT: Les Paul Custom; early Fender Twin with Gauss speakers, Marshalls
SIGNATURE SONG: "Anarchy in the U.K." from Sex Pistols, *Never Mind the Bollocks Here's the Sex Pistols* (Virgin, 1977)
CLASSIC ALBUM: *Never Mind the Bollocks Here's the Sex Pistols*

JOHNNY RAMONE

"I'm trying not to evolve too much. I always noticed with my favorite bands that once they evolved, they started turning into shit."

—Johnny Ramone



Johnny Ramone

Like leather-jacketed Robin Hoods, the Ramones stole rock and roll back from the bloated, presumptuous supergroups of the Seventies and returned it to its rightful owners: obnoxious, snotty cretins. "When the Ramones started out, we refused to do any of that sissy hippie shit that was going on all around us," says Johnny Ramone. "The idea was to avoid all the overindulgence we saw in other bands to the extreme and to play pure rock and roll."

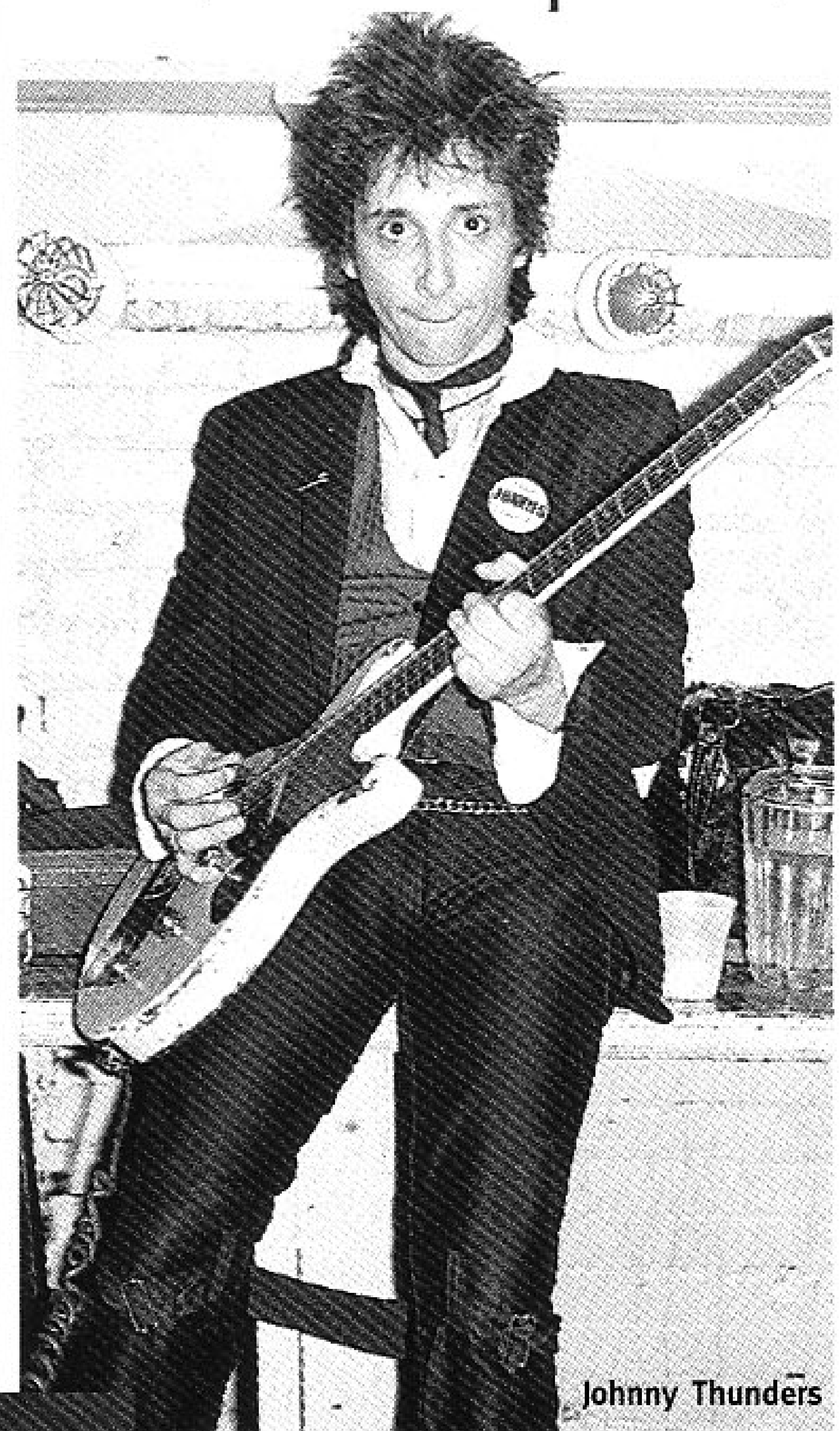
True to his word, Johnny Ramone's style couldn't have been any purer—or simpler. Playing a downstroke-only, barre-chord powered, no-nonsense approach that had all the subtlety of a well-liquored wrestling audience, Ramone and his low-slung Mosrite flipped the bird at guitar heroes everywhere. Two decades after the release of the Ramones' seminal debut album, his playing style still defines the sound of punk, hardcore and much "alternative" guitar—conclusively proving his theory that in some cases, evolution is overrated.

EQUIPMENT: Mosrite Ventures II, Marshall amps
SIGNATURE SONG: "Blitzkrieg Bop," from *The Ramones* (Sire, 1976)
CLASSIC ALBUM: *The Ramones*

JOHNNY THUNDERS

"I feel a little dead tonight."

—Johnny Thunders



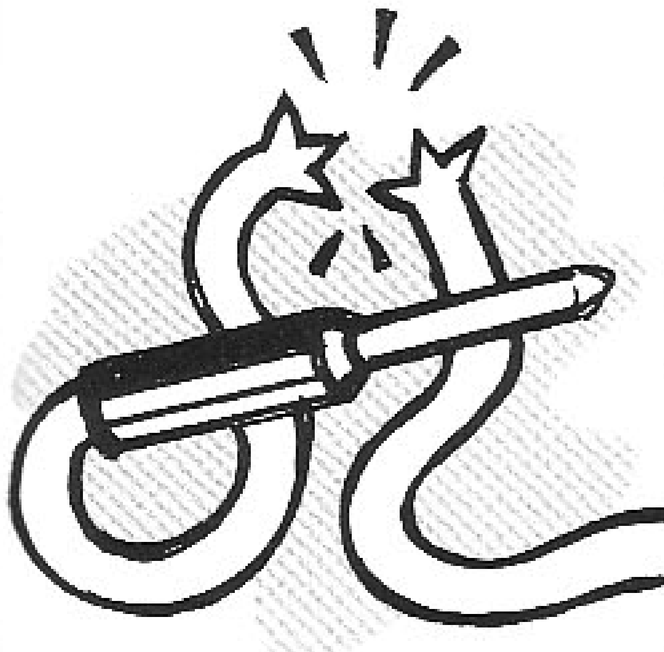
Johnny Thunders

If riffs could talk, every note that Johnny Thunders played would have snarled, "Fuck you." Raised on a steady diet of illicit substances, recycled Chuck Berry licks and rehashed Keith Richards riffs, the lead guitarist for the cross-dressing New York Dolls (and later the Heartbreakers) was the deadbeat dad of punk, sowing seeds of bad attitude everywhere he went. His bastard children, and a dysfunctional lot they are, include the Sex Pistols' Steve Jones and the Replacements' Paul Westerberg.

Thunders, who died of a heroin overdose in 1991, was an abysmally erratic player who veered from the marginally acceptable to the embarrassingly atrocious. Out of time, out of tune and always out of control, his solos were repetitive clichés, usually executed with all the indifference one might expect from someone who allegedly moistened his morning Wheaties with Jack Daniels.

Perhaps the worst guitarist ever to become a legend, Thunders ruled beacuse he was punk rock.

EQUIPMENT: Gibson Les Paul Jr.; Marshall amps
SIGNATURE SONG: "Personality Crisis" from *The New York Dolls* (Polygram, 1973)
CLASSIC ALBUM: New York Dolls, *Rock 'n Roll* (Polygram, 1994)



UNPLUGGED HEROES

MICHAEL HEDGES

"Nothing works if you try to be like someone else. Music is something you have to say yourself."

—Michael Hedges

THE RELEASE OF Michael Hedges's debut album, *Breakfast in the Field,* 16 years ago, announced the arrival on the finger-picking scene of a genuine iconoclast, a fabulous new voice among the herds of alternating thumb- and finger-specialists. Hedges discovered that far beyond the metronomic regularity of Travis picking and even the classical-derived counterpoint playing of the Anglo-traditionalists, there existed a brave, new acoustic world.

By banging and tapping on the face of his guitar and across the strings, Hedges created ghostly harmonic effects in compositions that rely on pure sound as much as melody for their effect. Hedges has been an idol smasher in other areas, as well: he has often played the harp guitar, an instrument long considered obsolete, and finds his musical heroes among modern composers like Béla Bartók.

None of this is to say, of course, that Hedges totally eschews melody, spits at Chet Atkins and laughs at traditional picking techniques. Even his "straight" playing is seriously spiced by his percussive patting, two-hand tapping and willful dissonances. Hedges, whose albums on Windham Hill are generally categorized as "New Age," has been, at least, a new wave guitarist who finds inspiration in unlikely sources and is unafraid to augment tradition with unusual inspiration.

EQUIPMENT: Martin D-28, custom-made Takamine, 1920's Dyer harp guitar
SIGNATURE SONG: "Rickover's Dream" from *Aerial Boundaries* (Windham Hill, 1985)
CLASSIC ALBUM: *Aerial Boundaries*

LEO KOTTKE

"Playing guitar literally saved my skin. It gave me something to do for the rest of my life."

—Leo Kottke

LEO KOTTKE IS the greatest exponent of what fellow fingerpicker John Fahey years ago dubbed "American Primitive Music." Blues, bluegrass, classical, pop—elements of these and other genres inform Kottke's guitar style, yet the sound he produces is peculiarly his own. More than 25 years after the release of his landmark debut, *6- and 12-String Guitar,* the album is probably cited by fingerstylists for having more impact on their playing than any other recording.

Kottke's sound is shaped by his facility with numerous tunings, banjo-style roll, thunderous picking—his thumb and fingers are like sensitive sledgehammers—and skillful left- and right-hand muting techniques that give his bass an unusual clipped effect. Delicate, melodic tunes like *6- and 12-String Guitar*'s "Ojo," perhaps Kottke's most perfectly realized work, soften the effect of his galloping arrangements.

In recent years, Kottke's playing has been more jazz-influenced than in the past. Also, he took the big step of removing his fingerpicks, resulting in a lighter sound with greater dynamic variance. Kottke remains acoustic's great power picker.

EQUIPMENT: Taylor Signature 12-string, Bozo 12-string, Taylor 555
SIGNATURE SONG: "Ojo" from *6- and 12-String Guitar* (Takoma, 1970)
CLASSIC ALBUM: *6- and 12-String Guitar*

Continued on page 189

low and behold



JOHN PAUL JONES

WORLD WIDE WEB USERS CAN DOWNLOAD AUDIO FILES TO THIS LESSON FROM THE GUITAR WORLD WEB SITE (HTTP://WWW.GUITARWORLD.COM).

Giant Steps

USING OCTAVES

AT THE END of last month's column, we touched upon the use of octaves in basslines. I cannot emphasize enough how useful this simple interval can be for coming up with interesting and memorable parts. In addition to being very effective for creating catchy, fat-sounding single-note "stomp grooves," like the main riff from "The Wanton Song" which we looked at last time, octaves are also great for constructing strong supportive basslines. This month we'll look at some examples of this kind of octave usage from the Led Zeppelin catalog.

One particularly effective way to use octaves is to match the low note and the high note with a drummer's kick and snare drum, respectively. A good example of this type of bass-and-drums octave synchronization is "Nobody's Fault But Mine," from *Presence*. **FIGURE 1** depicts the syncopated E octave part I played together with Bonzo behind the eerie guitar and vocal melody between the verses (at 2:36, to be exact). I played this part with a plectrum on an eight-string bass, which is what I used for the entire *Presence* album. If you listen to the recording, you'll notice how the low E's are played in tandem with Bonzo's kick drum while the high E's are played in tandem with his snare. Also notice the effective use of rests here. The object was to make the bass and drums sound like one instrument. I think that's one of the things that made Zeppelin sound so "heavy"—we would play all those little phrases absolutely together.

Another good and rather obvious example of this same kind of octave-synchronization is Page's main riff to "Immigrant Song" (*Led Zeppelin III*). For the first two bars of the verse section, I took this F# octave figure (see **FIGURE 2**) and simply moved it down a whole-step to E (see **FIGURE 3**) to keep the punchy groove going with the drums while Jimmy sustained an open E chord. I used a pick on that one, too. Listen to the right channel to hear the bass clearly.

FIGURE 1

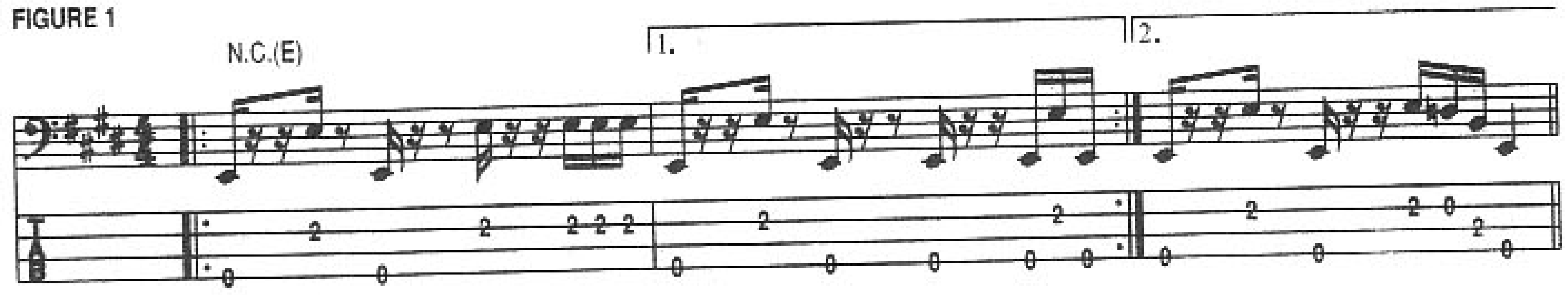


FIGURE 2

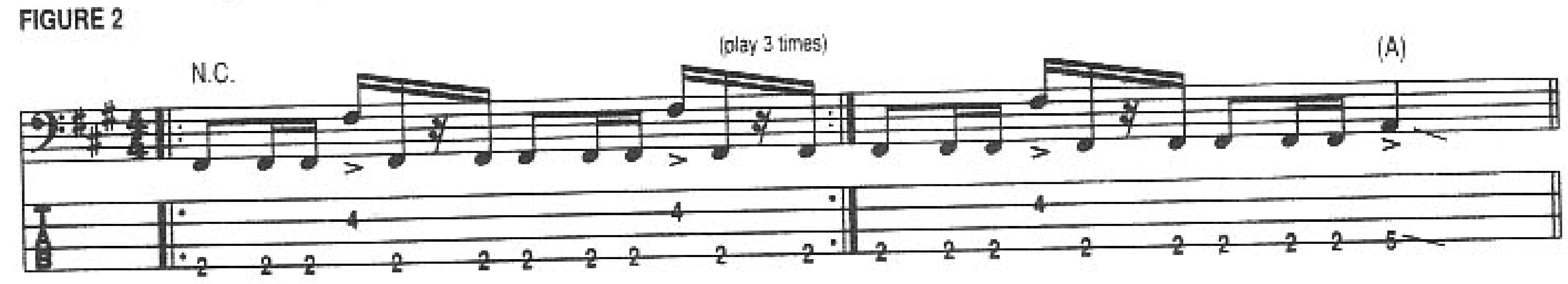


FIGURE 3

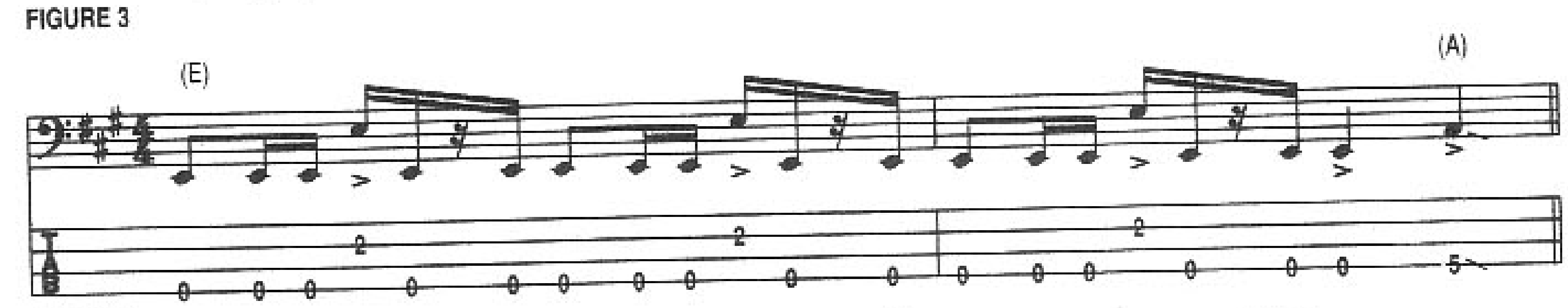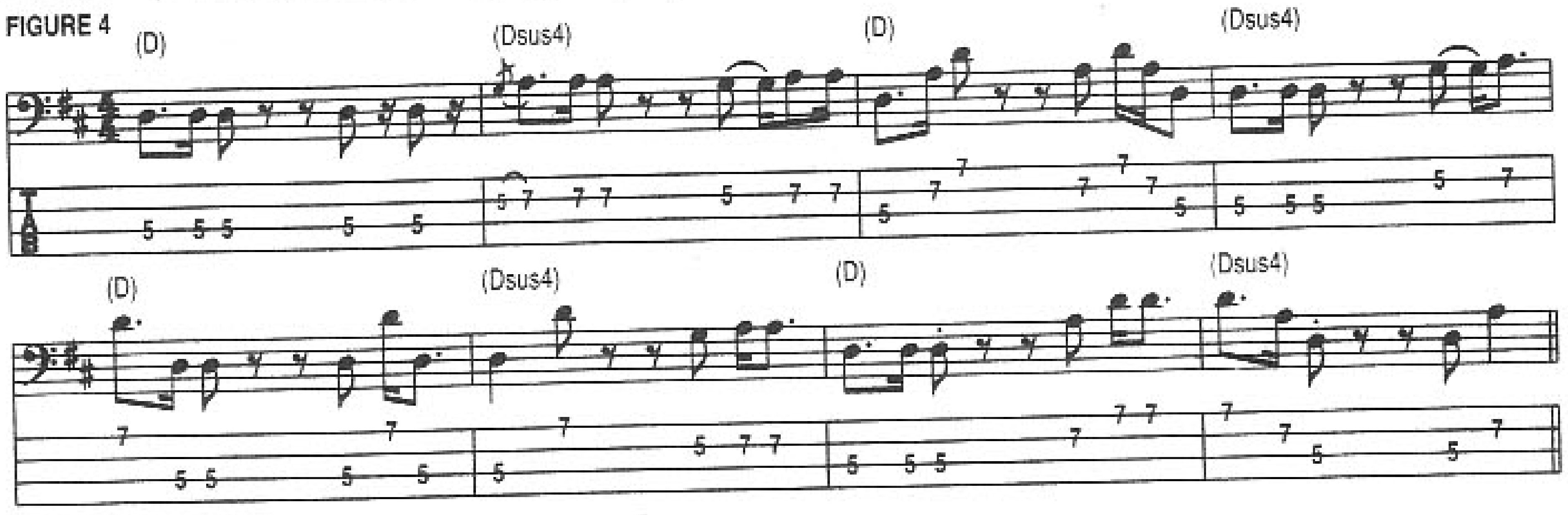


FIGURE 4



One very cool thing about using octaves in a bassline is that you can take a pedal point figure and make it more "busy" and animated without straying from the root and obscuring the harmony. Not that straying from the root is necessarily a bad thing—sometimes it sounds good to do that—but in certain situations you need to play something that's harmonically "grounded," and octaves are always a safe bet as far as that's concerned. For example, if you listen to the bass part during the verse sections of "Kashmir" (*Physical Graffiti*), you'll hear me going back and forth between the open low D note and the high D at the 12th fret.

During the fast parts of "The Song Remains the Same" (*Houses of the Holy*), I used octaves everywhere, particularly during the parts where Jimmy strums an A7sus4-A7sus4(add6) chord sequence over and over. For those parts, I concentrated on locking in with Bonzo's kick and snare drum using A octaves. I don't think the groove would have sounded quite as powerful had I chosen just to pedal on the low A.

FIGURE 4 is an example of what I would play behind Page's D-Dsus4 changes during the section that immediately follows. I based this figure around the D root-fifth-octave shape (D-A-D) in the 5th position and also used the fourth (G) to create a catchy little bass tune. Again, notice the effective use of rests in this figure. Bonzo and I would always try to play this part as tightly as possible, even while he was splashing away on the open hi-hat.

Next month, we'll look at more ways to use octaves, as well as fourths and fifths. ●

astroink



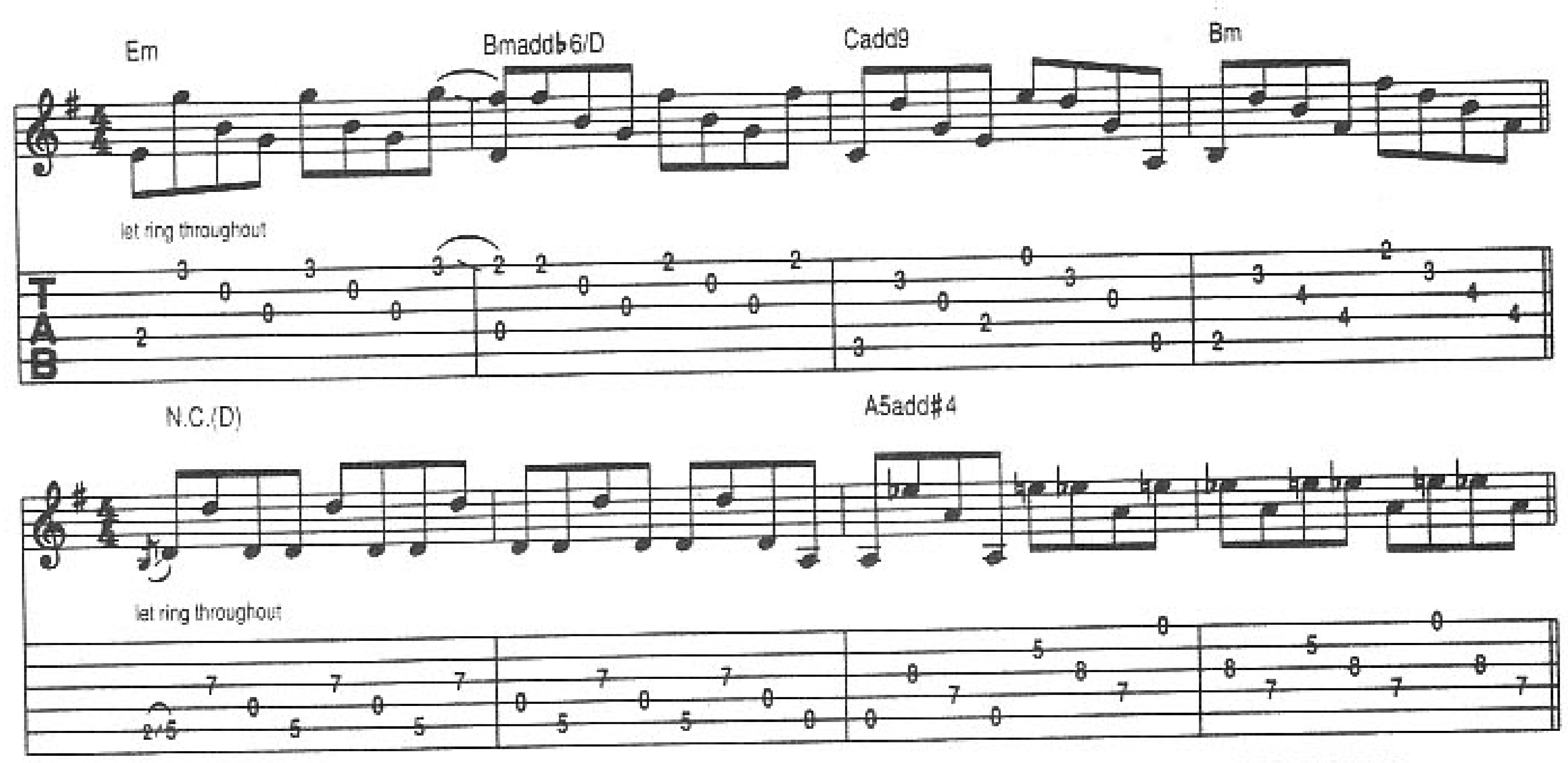
WHITE ZOMBIE'S J.

WORLD WIDE WEB USERS CAN DOWNLOAD AUDIO FILES TO THIS LESSON FROM THE GUITAR WORLD WEB SITE (HTTP://WWW.GUITARWORLD.COM).

SO, YOU WANNA FORM A BAND? XIII

EVEN MORE STUFF THAT SUCKS

FIGURE 1



YOW, TIME FLIES. Column #13 means that we've been talking about this stuff for a year already. I hope all of you have come a long way, or at least closer to being able to do what you want to do. I for one, have managed to drag my sorry ass into the Nineties: I used to write this thing out longhand (on a tour bus at 4 a.m., usually) and then go looking for a store with a fax machine—now I just send it in via E-Mail. Anyway, this month we'll continue discussing boring and unpleasant things that you need to know if you're planning on swimming in the murky and shark-infested waters of the music industry.

FIGHT FOR YOUR RIGHT

I think that one of the craziest things about the western scale we've all agreed to use is that, while there are only 12 notes, musicians come up with new combinations of these notes all the time. What's really amazing is the number of times only three or four notes have been combined into instantly recognizable and classic guitar riffs. Think about it; you can recognize the Rolling Stones' "Satisfaction," Deep Purple's "Smoke on the Water," Pantera's "Cowboys from Hell" or just about anything by Black Sabbath almost instantly. Hell, the "wah-wah chiks" in front of "Voodoo Child" say, "Jimi Hendrix, genius" before you even hear a note!

What I'm getting at is that while we're talking about any kind of rock music, the riff's the thing and as the guitar player in your band it's your job to come up with that next great combination of notes. It's getting harder and harder to write original music and when you *do* come up with something that you're really proud of, you're going to want to protect it.

Have you heard about this? Guy wants to be a songwriter, sends his demo to some record labels. Next thing he knows, he hears what he swears is his song on a Michael Jackson record and sues—I don't remember who won, but I bet it was the guy with more lawyers. But it's not only a good idea to copyright your songs because people steal good ideas; it's also nice to legally "own" a tune after doing all that work on it.

HOW DO YOU COPYRIGHT?

Good question. As I've been writing songs with White Zombie since 1989, I should know all about this stuff, right? Wrong! When it came time to talk about copyrighting, I realized I'd never dealt with it myself, and therefore had no clue. Jimmy Brown from *Guitar World* was kind enough to help out with this info.

Now, is putting the copyright symbol (©), your name and "1997" after a song title enough? Anyone with a pen can do this, but will it really protect you or give you any legal rights? Nope.

THE "POOR MAN'S COPYRIGHT"

I've often heard that the easiest way to copyright a song is to put it on a cassette and then send it to yourself—the idea being that, providing you leave the envelope sealed, the postmark date will prove that you had written the song by a particular date. This is often called the "poor man's copyright." Sounds simple enough, but the trouble is that this method won't hold up in court if you're trying to prosecute someone for ripping off your material because (remember your report card?) it's pretty easy to steam open an envelope and reseal it. You gotta do more...

CALL THE LIBRARY OF CONGRESS

Yeah, I know this takes something that was cool and makes it about as much fun as taking a test, but like I said: you bust your ass writing songs, and those songs are the key to your future in music. The best way to do this is to register them with the US government. Call the Copyright Office's Request Hotline (202.707.9100) and ask for some copies of Forms SR or PA. Then, fill in the form and return it along with a recording of the song you want to register as copyrighted. It costs $20.00 per tape but if you want to save some money, you can put more than one song on the tape—they'll all get copyrighted at once providing you give the collection just one title (like "The Songs of Hal Jalaikakick," or whatever). The Copyright Office will keep your tape and then send you a certificate. If you can notate your music, you can also register your music and lyric sheets too. The Copyright Office also has an information line (202.707.3000) you can call if you wanna know more.

I AM LEGEND

Next time I'll talk about some ways to MAKE MONEY. Did I get your attention?

In the last column we looked at the opening four bars of the "I Am Legend" *[La Sexorcisto]* intro. **FIGURE 1** is the next eight bars of the piece. Later. ●

JoeysGuitarTabs.net



JoeysGuitarTabs.net

no place to hide

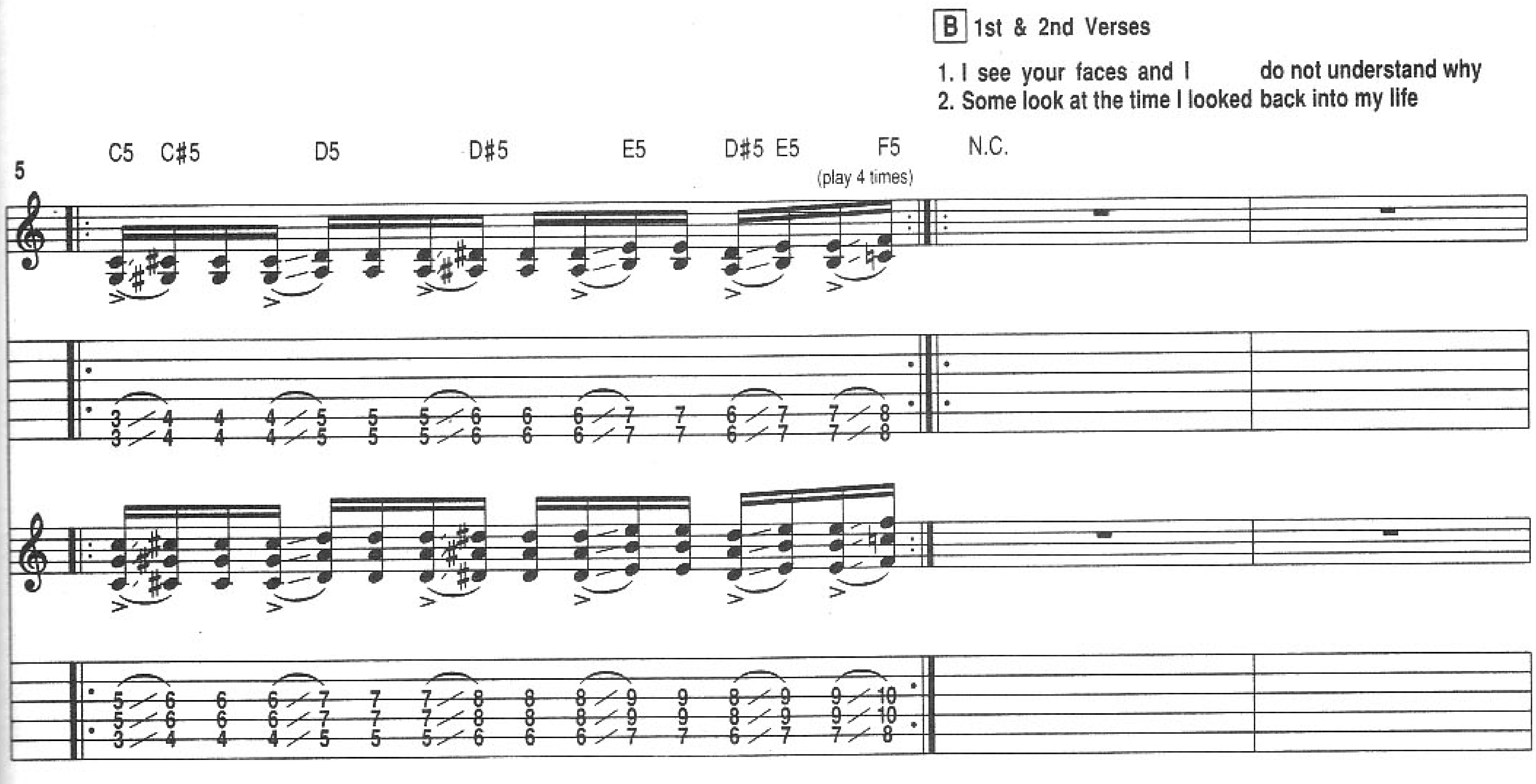
KORN

WRITTEN AND ARRANGED BY KORN
TRANSCRIBED BY ANDY ALEDORT
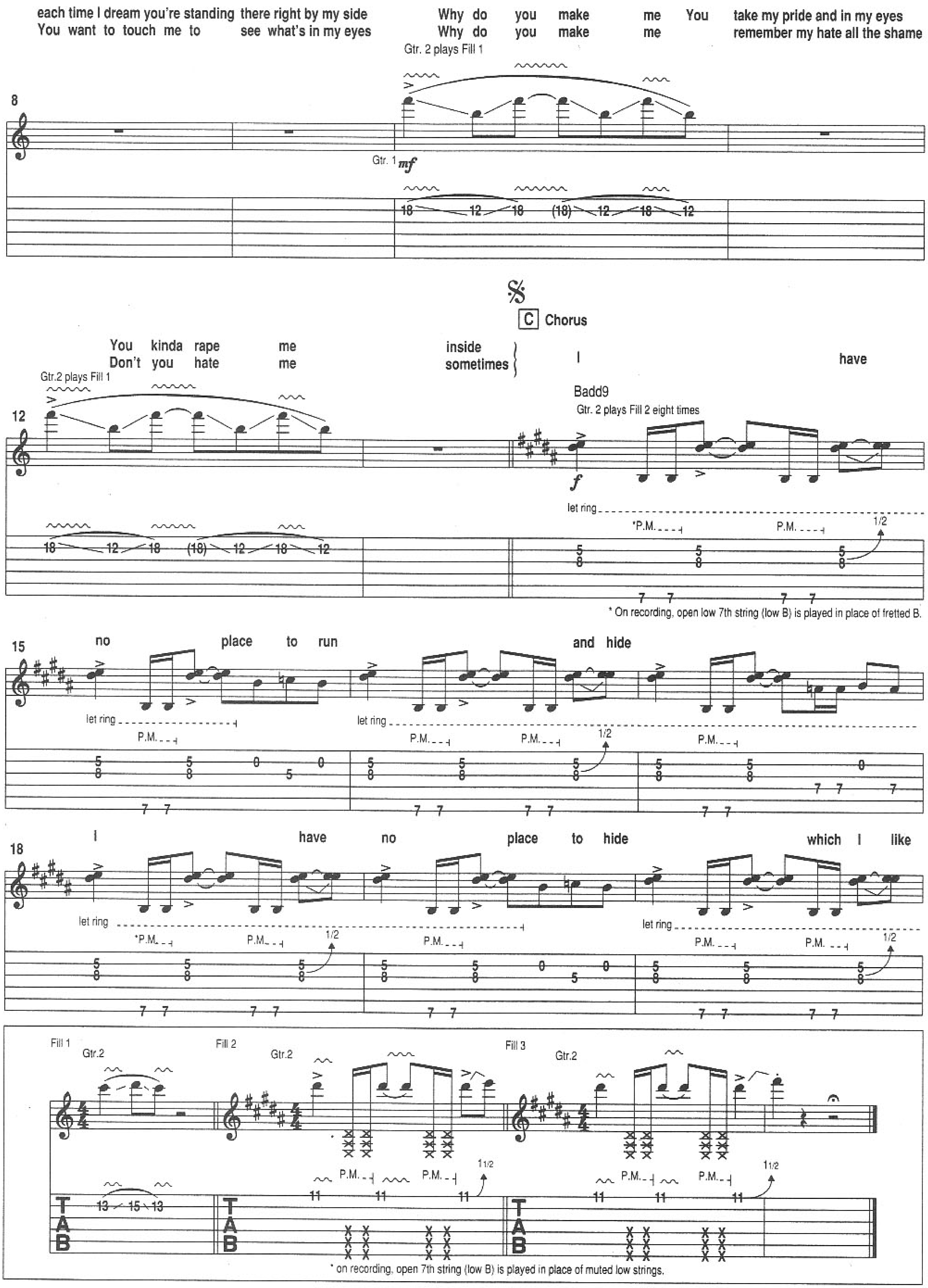
*Tune down one whole-step (low to high: D G C F A D)



* This song was performed on 7-string guitars (the seventh string is a low B), tuned down one whole-step (low to high: A D G C F A D). This transcription is arranged for 6-string guitars, tuned down one whole-step (low to high: D G C F A D). All pitches sound one whole-step lower than written.

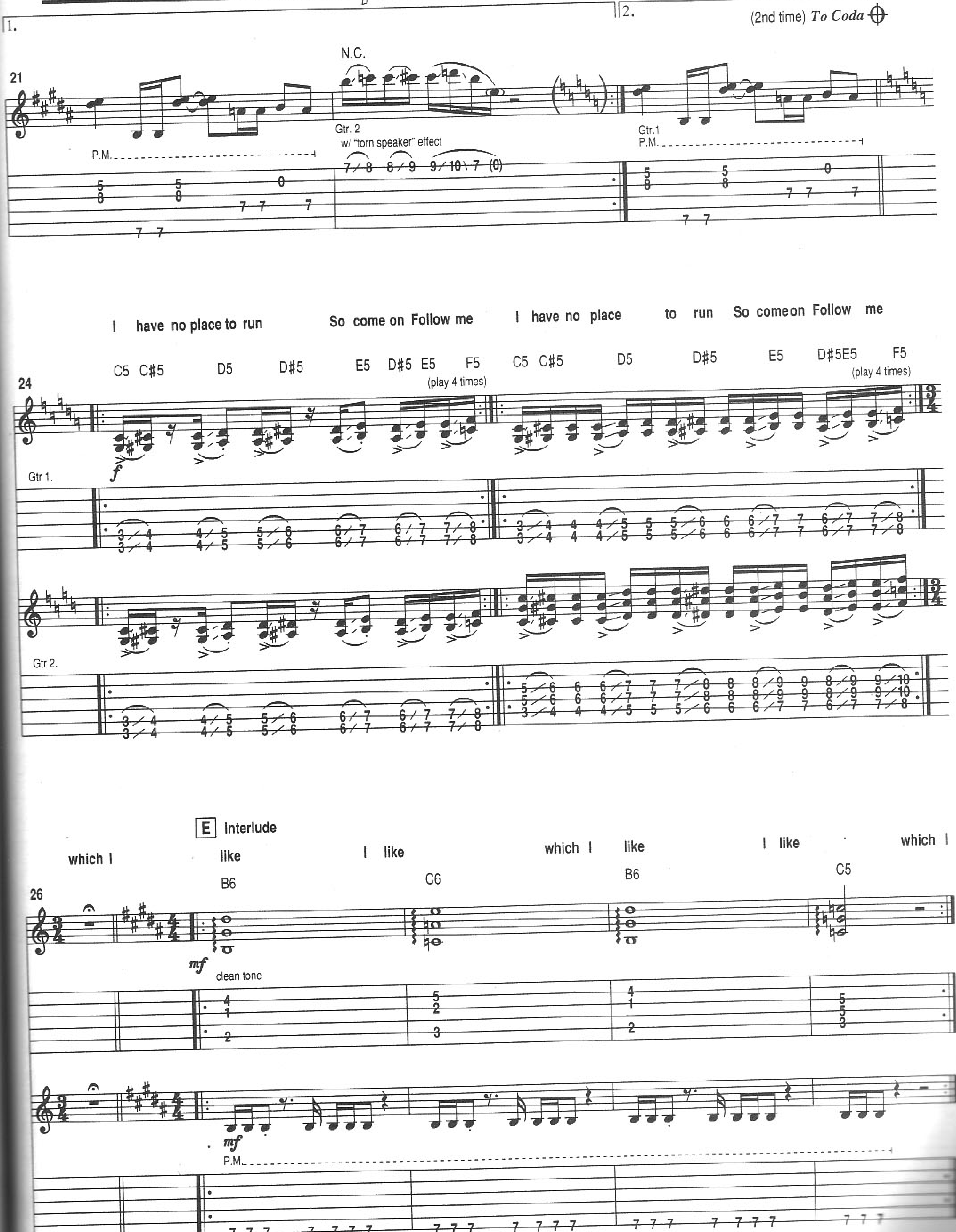


As heard on Korn's Immortal/Epic recording *Life Is Peachy*


each time I dream you're standing there right by my side
You want to touch me to see what's in my eyes
Why do you make me You take my pride and in my eyes
Why do you make me remember my hate all the shame
Gtr. 2 plays Fill 1
Gtr. 1 mf
You kinda rape me inside
Don't you hate me sometimes
Gtr.2 plays Fill 1
C Chorus
I have
Badd9
Gtr. 2 plays Fill 2 eight times
let ring
*P.M.
P.M.
* On recording, open low 7th string (low B) is played in place of fretted B.
no place to run and hide
I have no place to hide which I like
Fill 1
Fill 2
Fill 3
Gtr.2
* on recording, open 7th string (low B) is played in place of muted low strings.

no place to hide
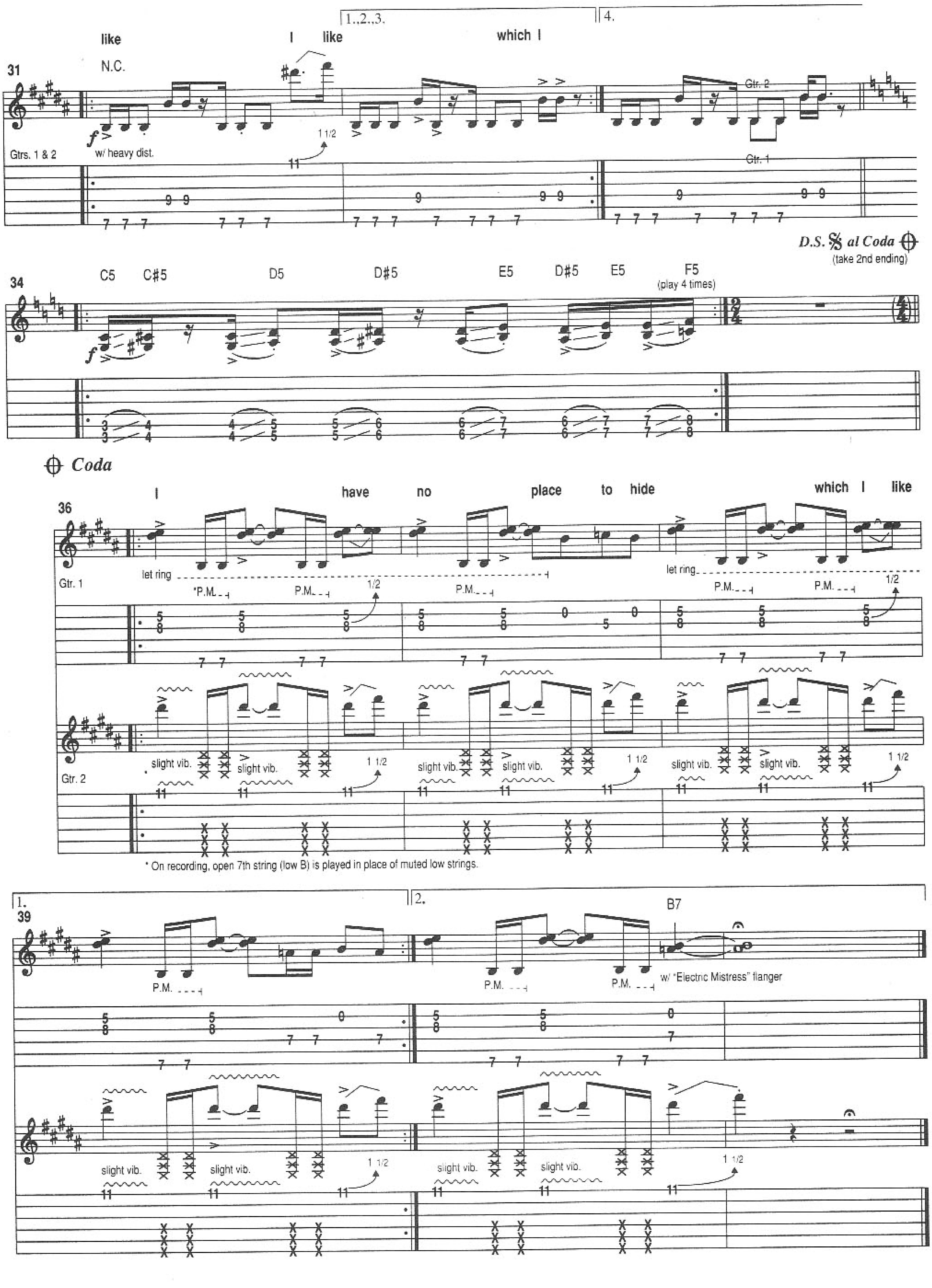
KORN



* On recording, open low 7th string (low B) is played.

no place to hide

KORN



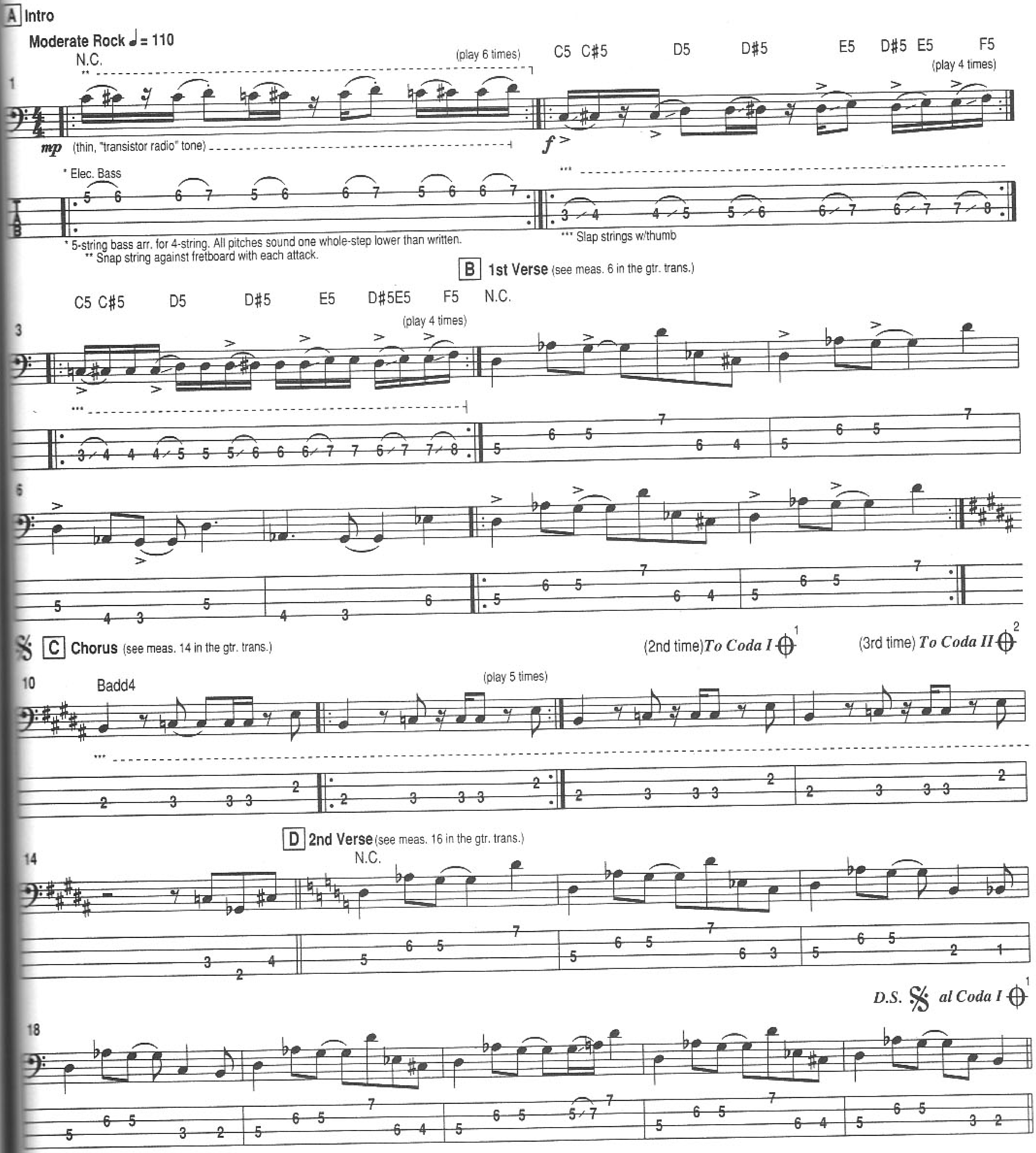
bassline

no place to hide

KORN

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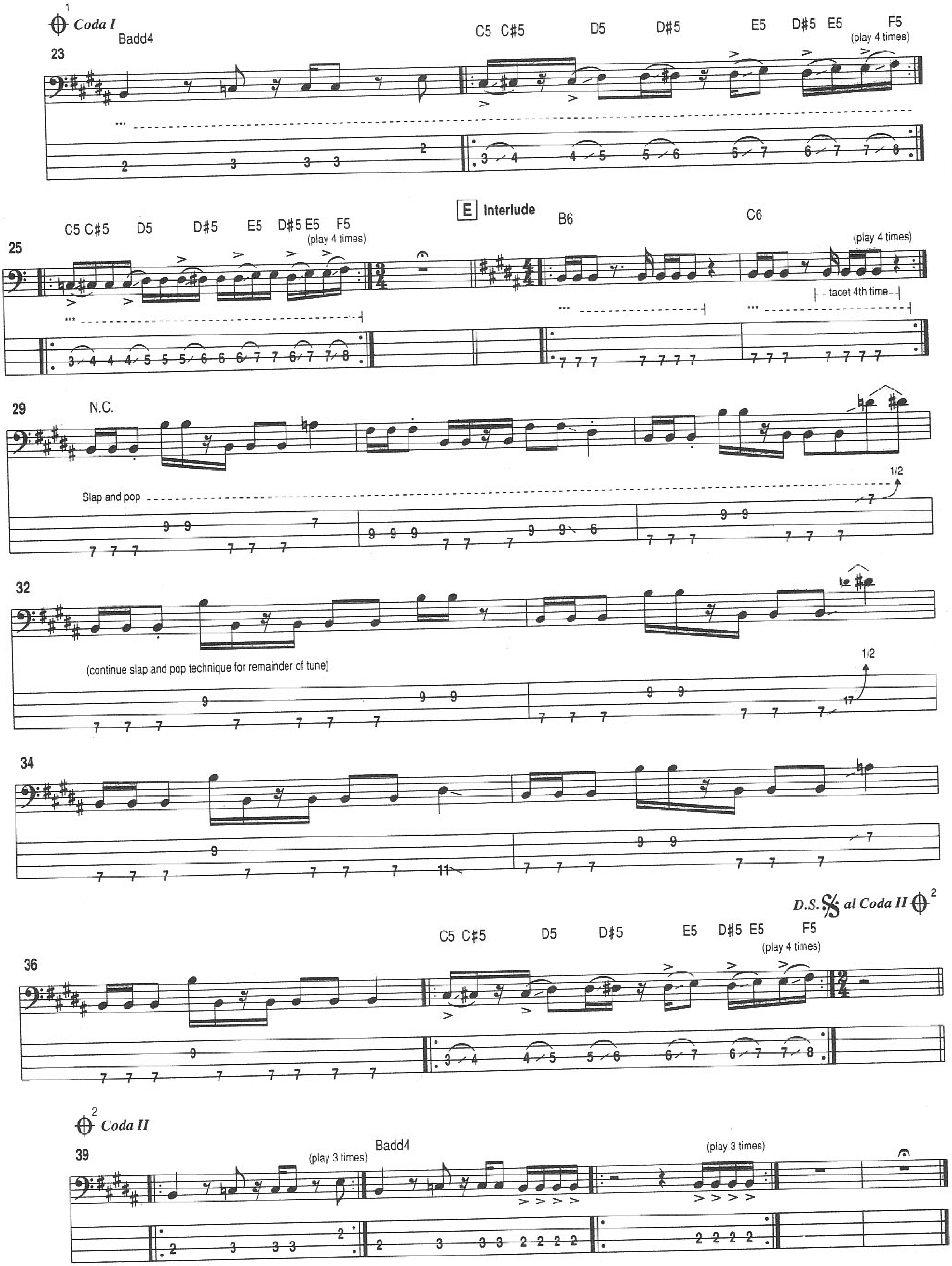
Tune down one whole-step (low to high: D G C F)



As heard on Korn's Immortal/Epic recording *Life Is Peachy*

no place to hide

KORN

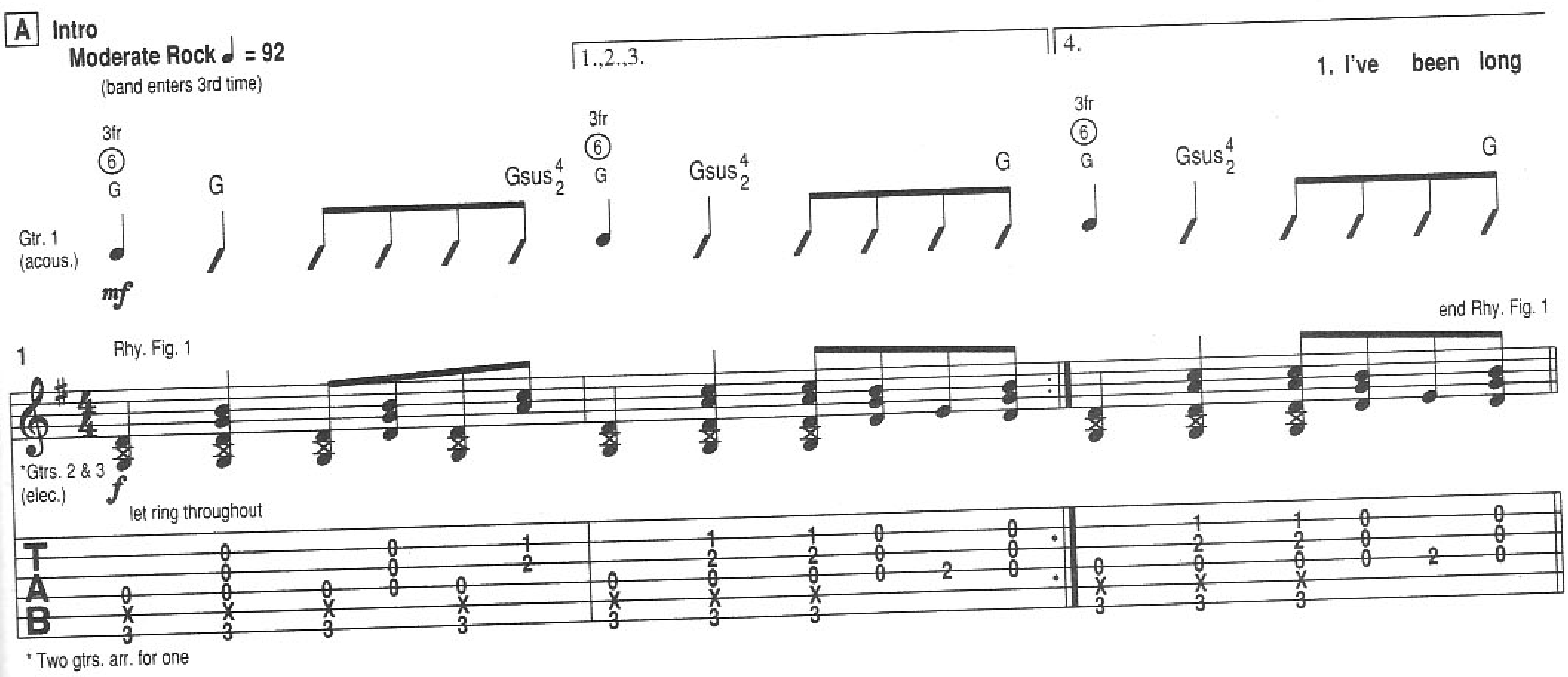


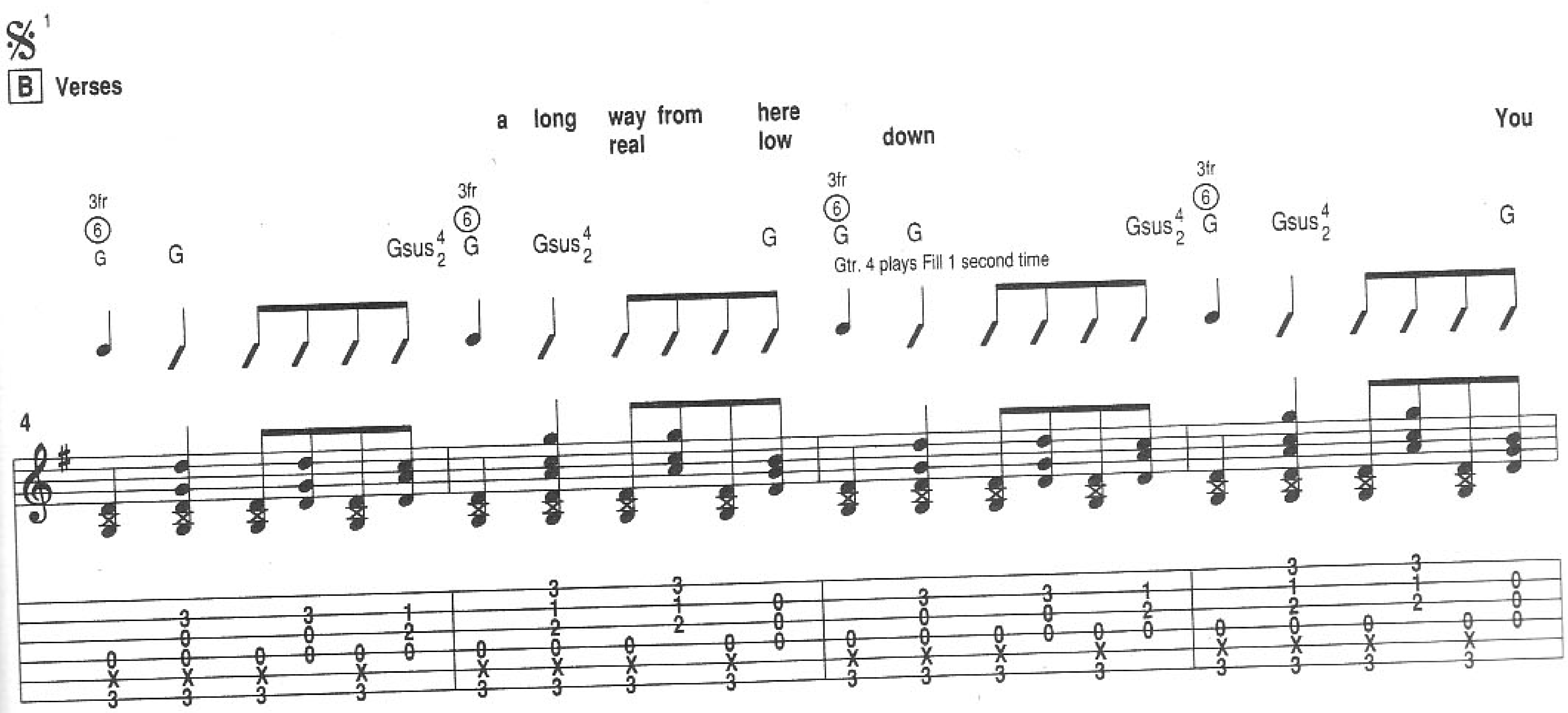
if it makes you happy

SHERYL CROW

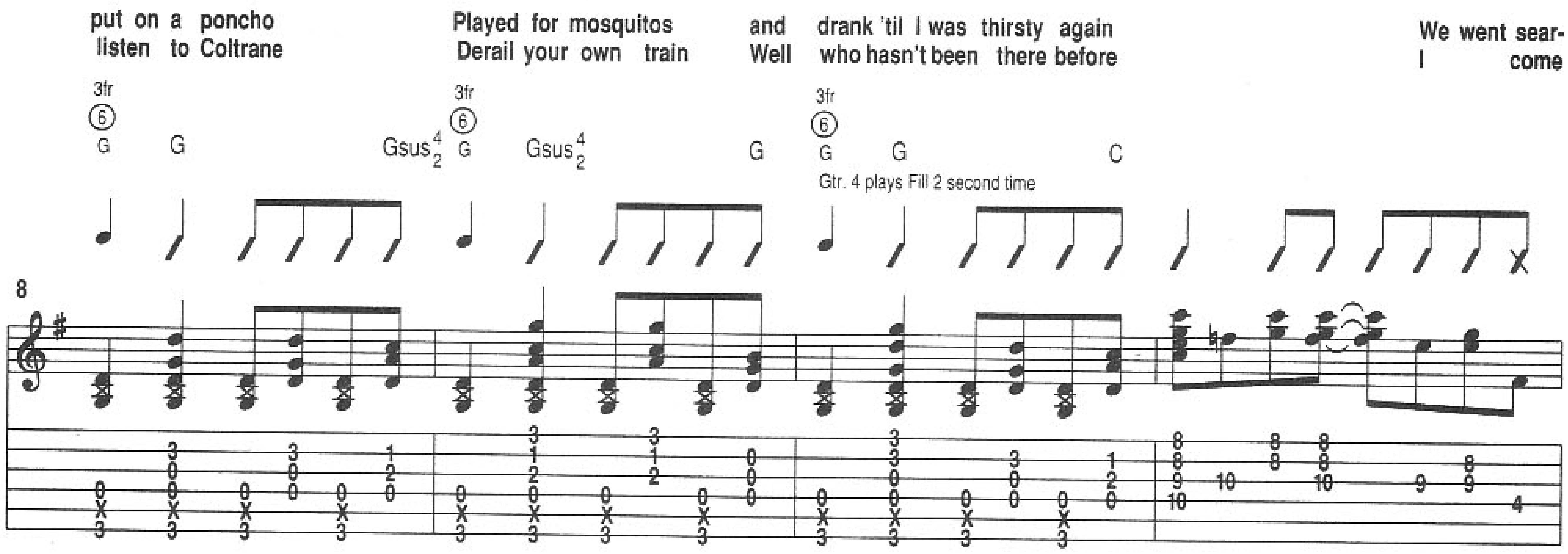
WORDS AND MUSIC BY
SHERYL CROW AND JEFF TROTT
TRANSCRIBED BY DANNY BEGELMAN

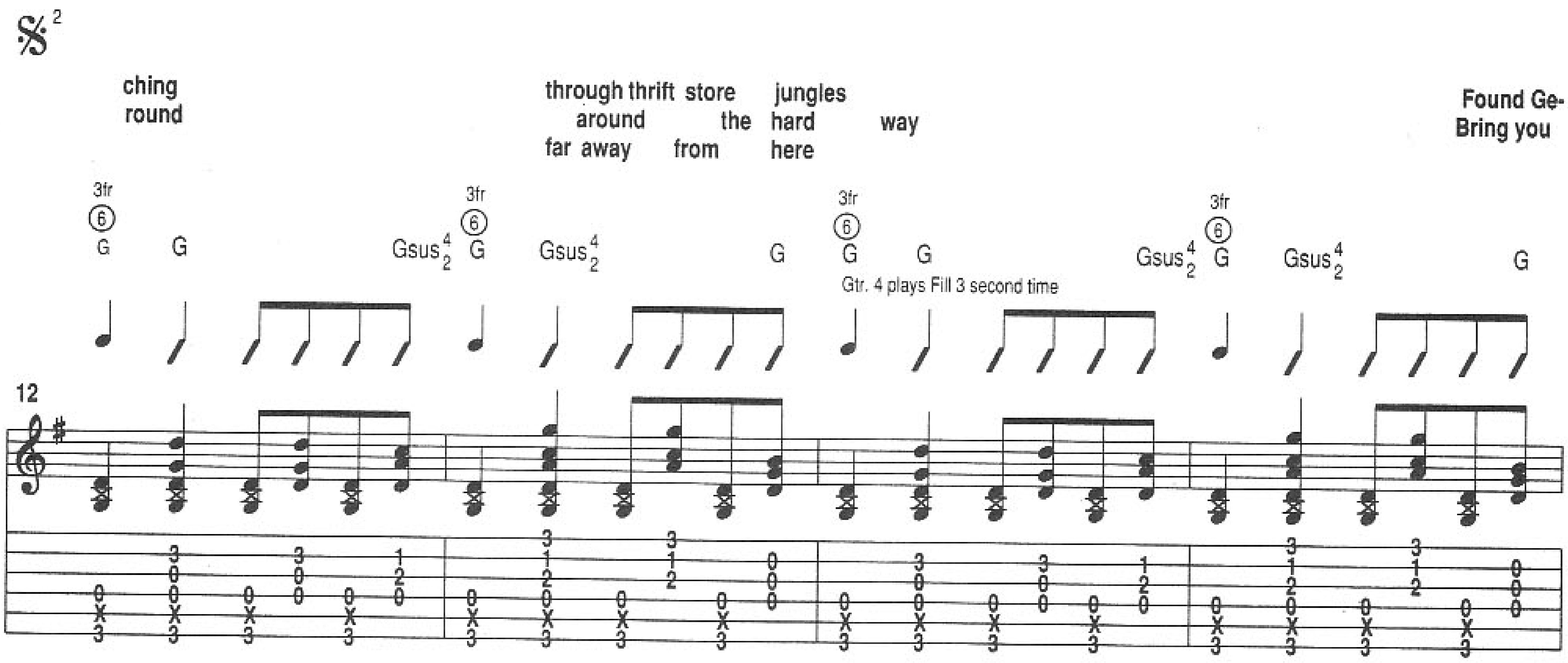


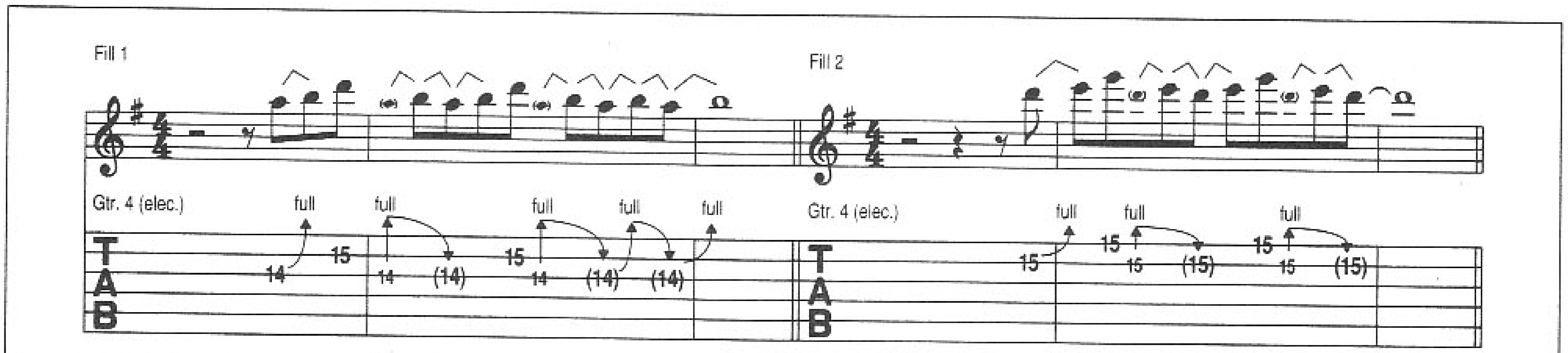


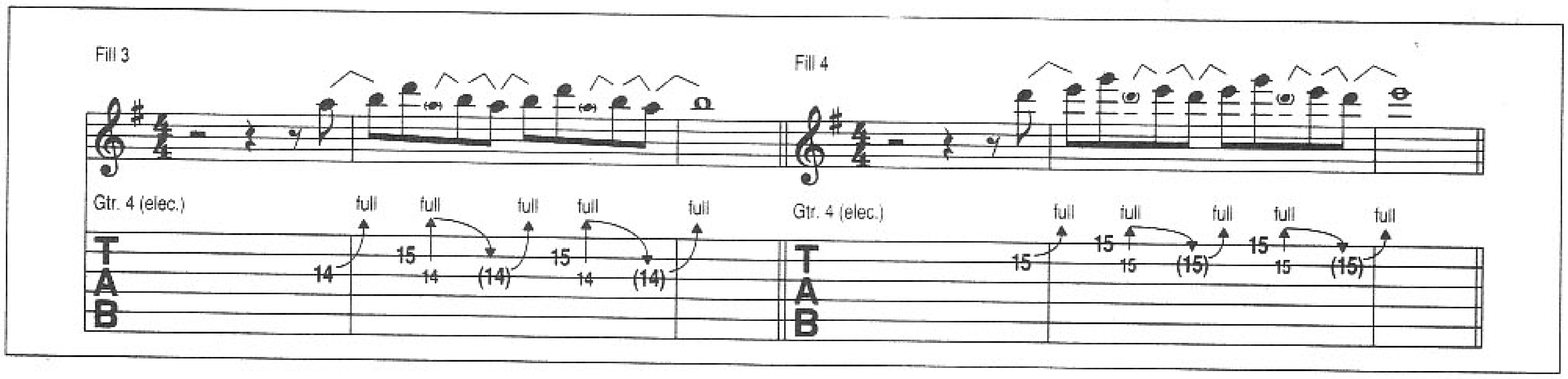


As heard on the A&M recording *Sheryl Crow*
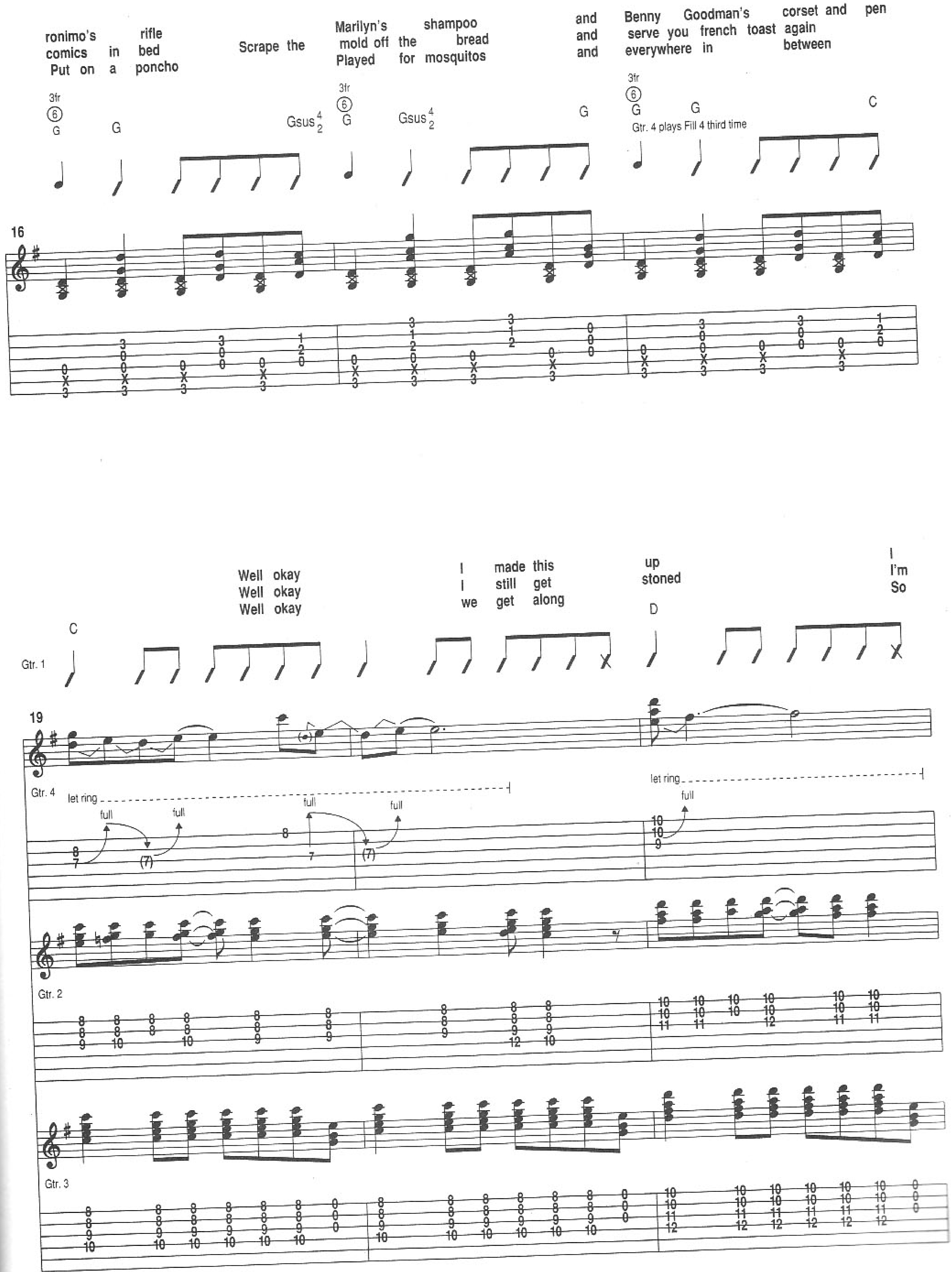

put on a poncho
listen to Coltrane
Played for mosquitos
Derail your own train
and
Well
drank 'til I was thirsty again
who hasn't been there before
We went sear-
I come
3fr
G G Gsus$^4_2$ G Gsus$^4_2$ G G G C
Gtr. 4 plays Fill 2 second time
8
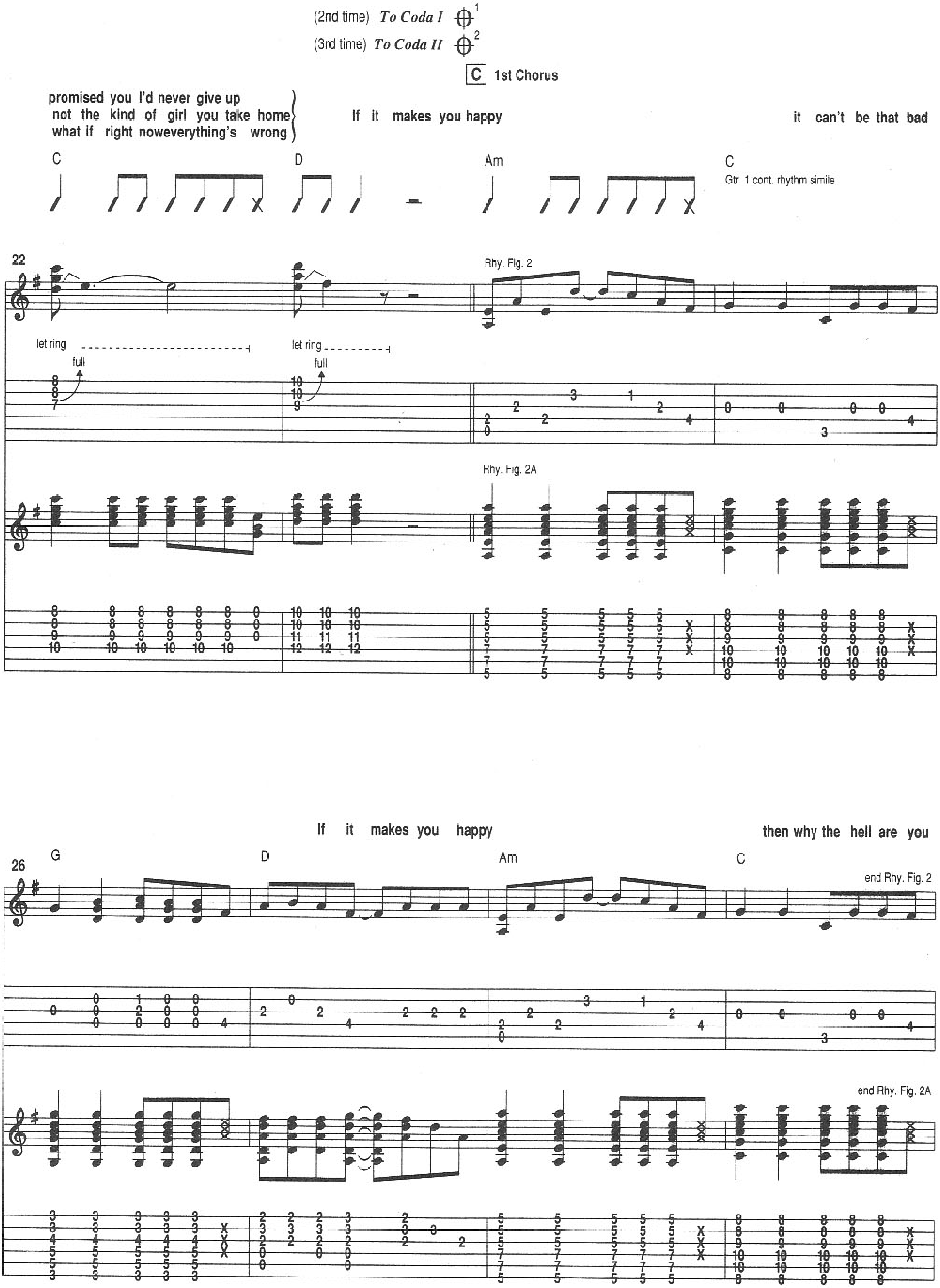

ching
round
through thrift store jungles
around the hard way
far away from here
Found Ge-
Bring you
3fr
G G Gsus$^4_2$ G Gsus$^4_2$ G G G Gsus$^4_2$ G Gsus$^4_2$ G
Gtr. 4 plays Fill 3 second time
12
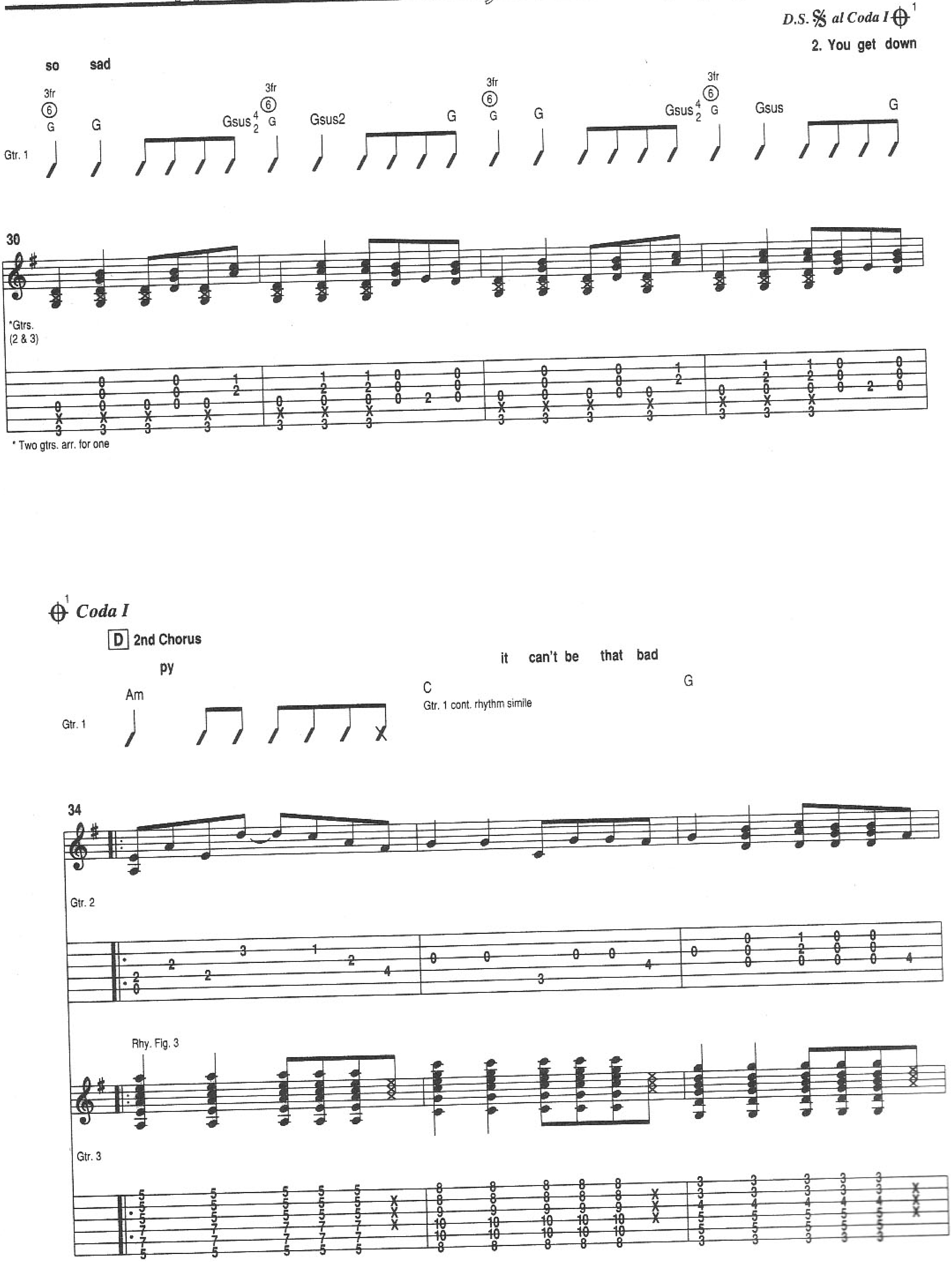

Fill 1
Gtr. 4 (elec.)
full
Fill 2
Gtr. 4 (elec.)
full

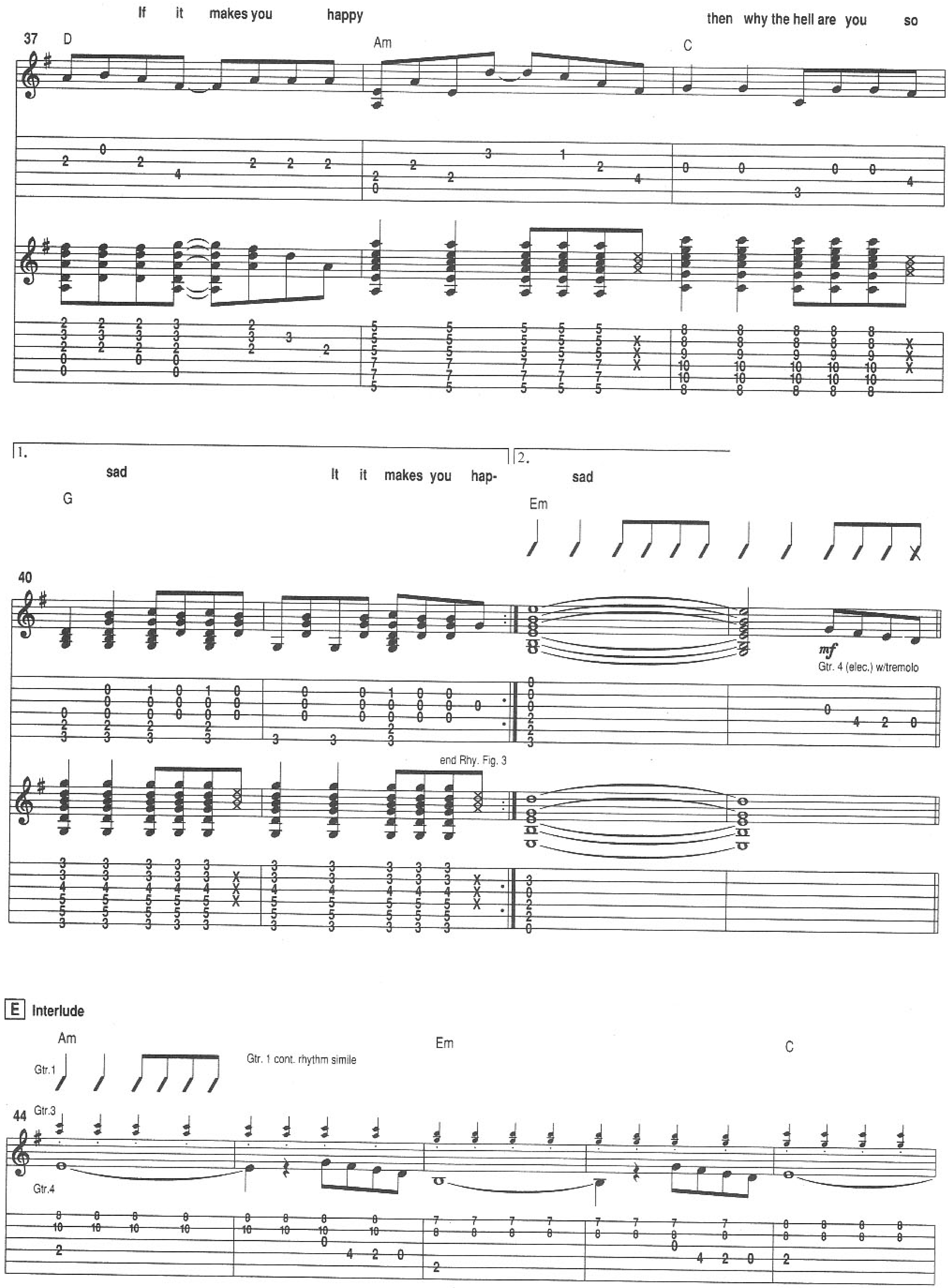

Fill 3
Gtr. 4 (elec.)
full
Fill 4
Gtr. 4 (elec.)
full
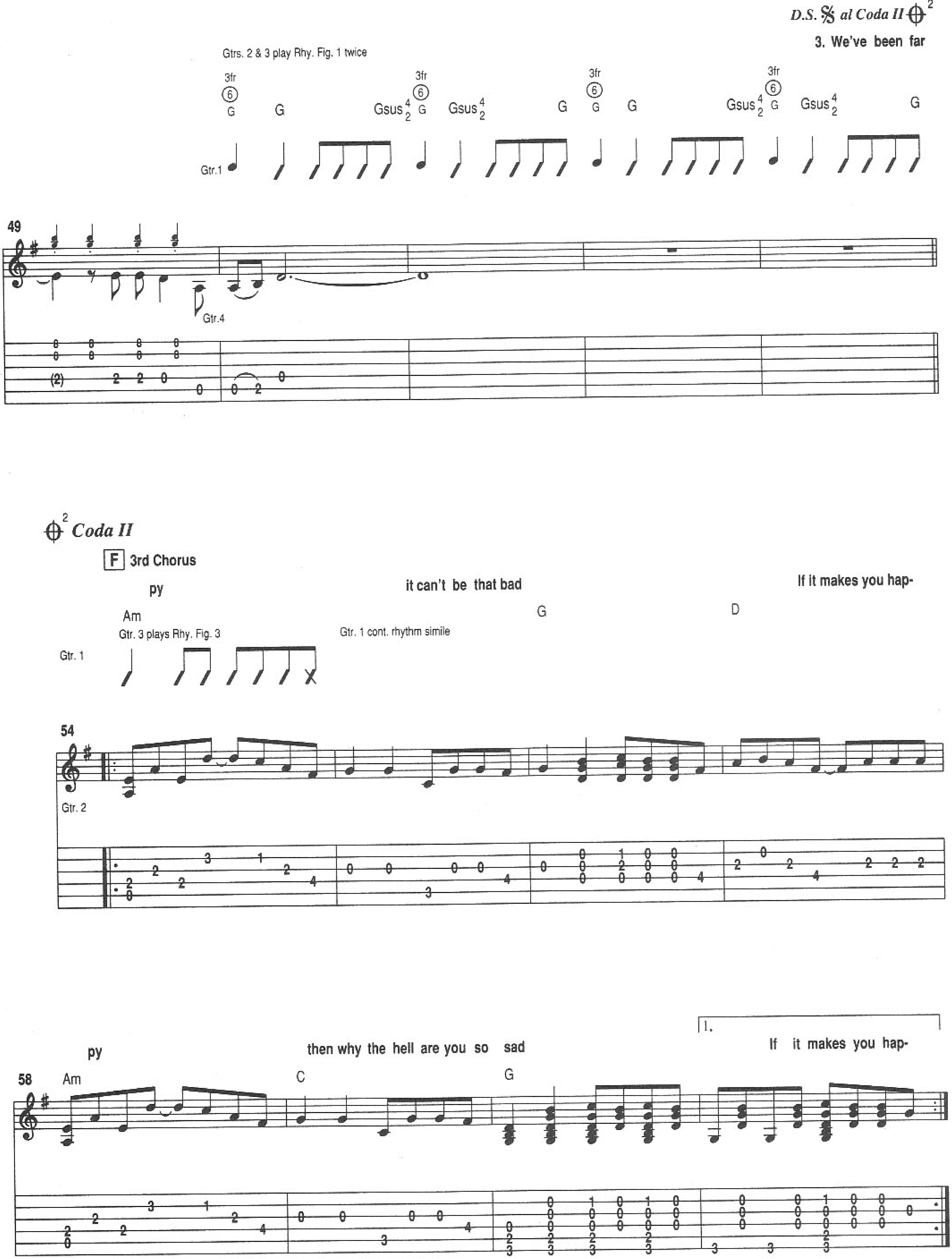
if it makes you happy
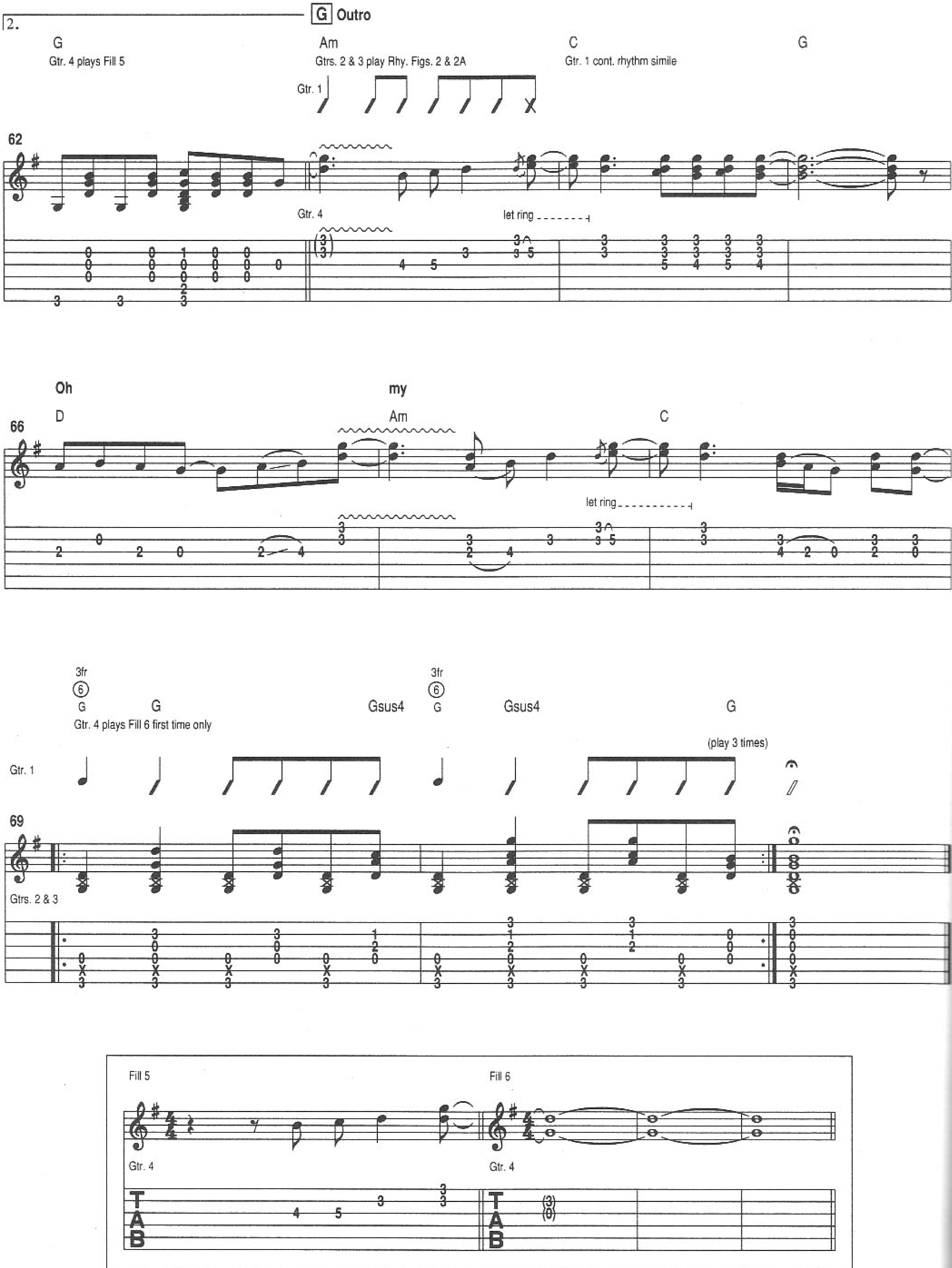



(2nd time) To Coda I
(3rd time) To Coda II
C 1st Chorus
promised you I'd never give up
not the kind of girl you take home
what if right noweverything's wrong
If it makes you happy
it can't be that bad
C
D
Am
C
Gtr. 1 cont. rhythm simile
Rhy. Fig. 2
let ring
full
let ring
full
Rhy. Fig. 2A
If it makes you happy
then why the hell are you
G
D
Am
C
end Rhy. Fig. 2
end Rhy. Fig. 2A


D.S. al Coda I
2. You get down
so sad
3fr
G
G
Gsus 4/2
Gsus2
Gsus
Gtr. 1
30
*Gtrs. (2 & 3)
* Two gtrs. arr. for one
Coda I
D 2nd Chorus
py
it can't be that bad
Am
C
Gtr. 1 cont. rhythm simile
G
34
Gtr. 2
Rhy. Fig. 3
Gtr. 3


If it makes you happy then why the hell are you so
37
D
Am
C
1.
sad
It it makes you hap-
2.
sad
G
Em
40
mf
Gtr. 4 (elec.) w/tremolo
end Rhy. Fig. 3
E Interlude
Am
Em
C
Gtr.1
Gtr. 1 cont. rhythm simile
44
Gtr.3
Gtr.4


D.S. 𝄋 al Coda II
3. We've been far
Gtrs. 2 & 3 play Rhy. Fig. 1 twice
3fr
G G Gsus 4/2 G Gsus 4/2 G G G Gsus 4/2 G Gsus 4/2 G
Gtr. 1
49
Gtr. 4
Coda II
F 3rd Chorus
py
it can't be that bad
If it makes you hap-
Am G D
Gtr. 3 plays Rhy. Fig. 3
Gtr. 1 cont. rhythm simile
Gtr. 1
54
Gtr. 2
py
then why the hell are you so sad
1.
If it makes you hap-
58 Am C G


2.
G Outro
G
Gtr. 4 plays Fill 5
Am
Gtrs. 2 & 3 play Rhy. Figs. 2 & 2A
C
Gtr. 1 cont. rhythm simile
G
Gtr. 1
Gtr. 4
let ring
Oh
my
D
Am
C
let ring
3fr
G
G
Gtr. 4 plays Fill 6 first time only
Gsus4
3fr
G
Gsus4
G
(play 3 times)
Gtr. 1
Gtrs. 2 & 3
Fill 5
Gtr. 4
Fill 6
Gtr. 4
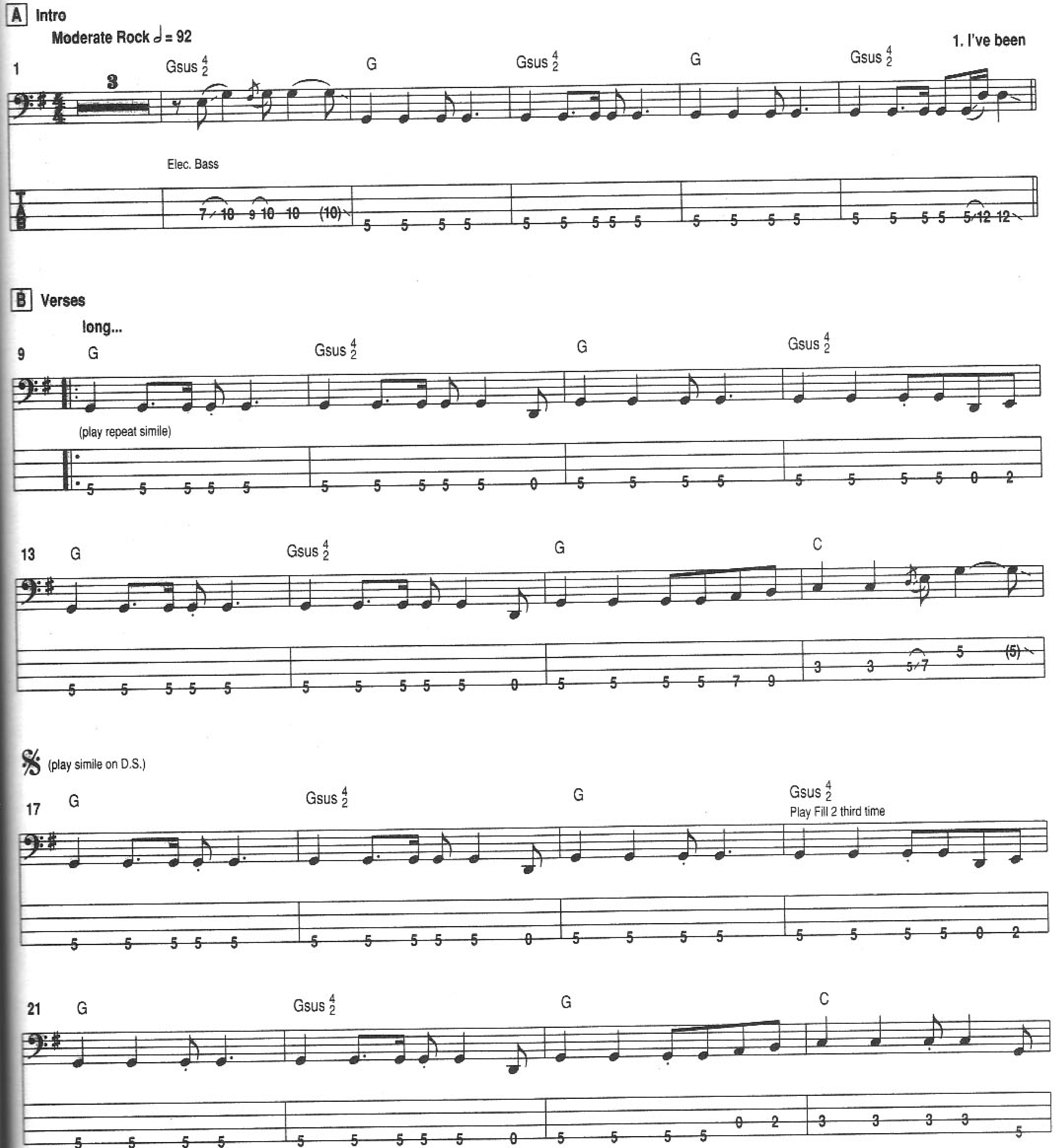
bassline

if it makes you happy

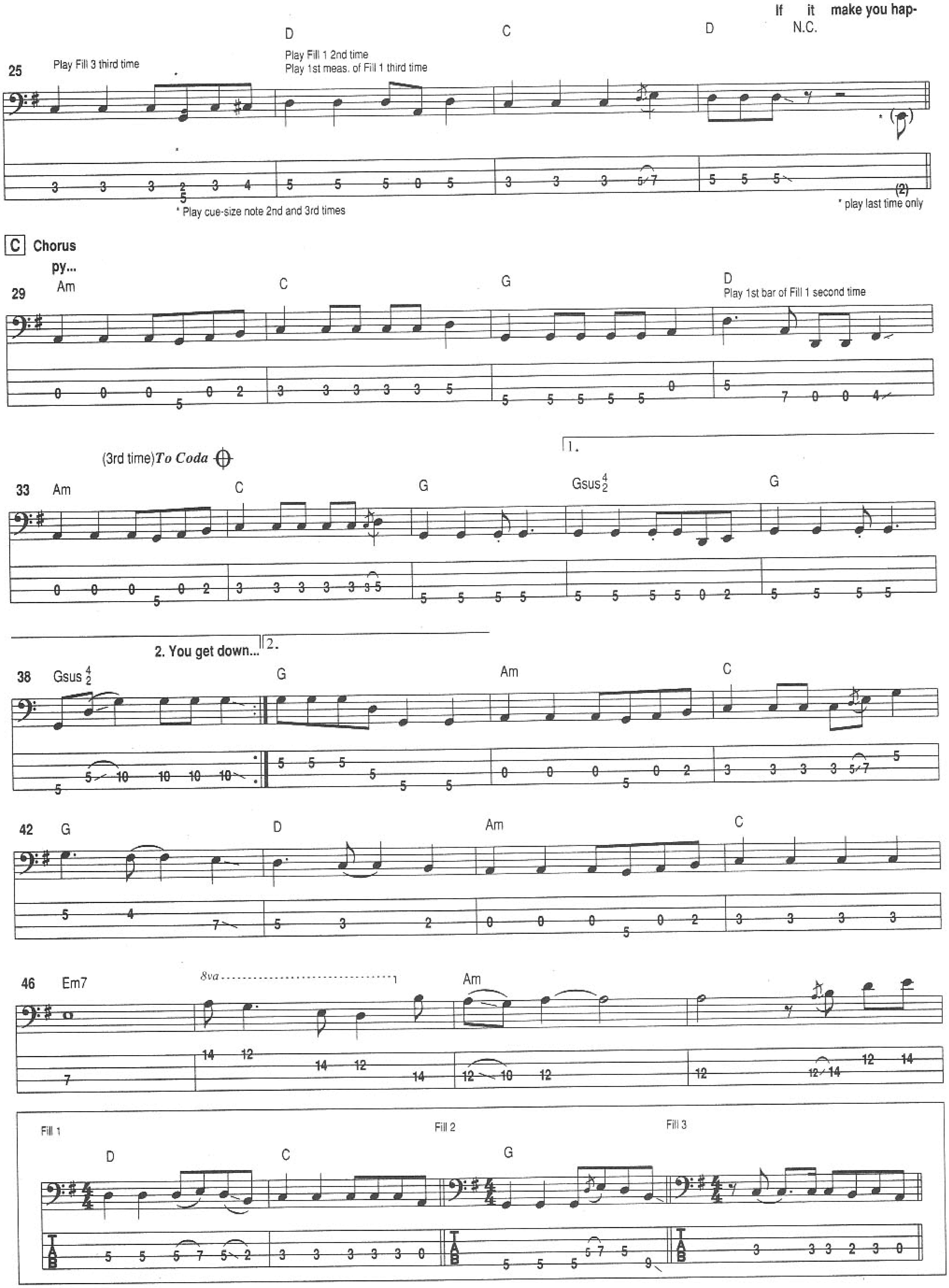
SHERYL CROW
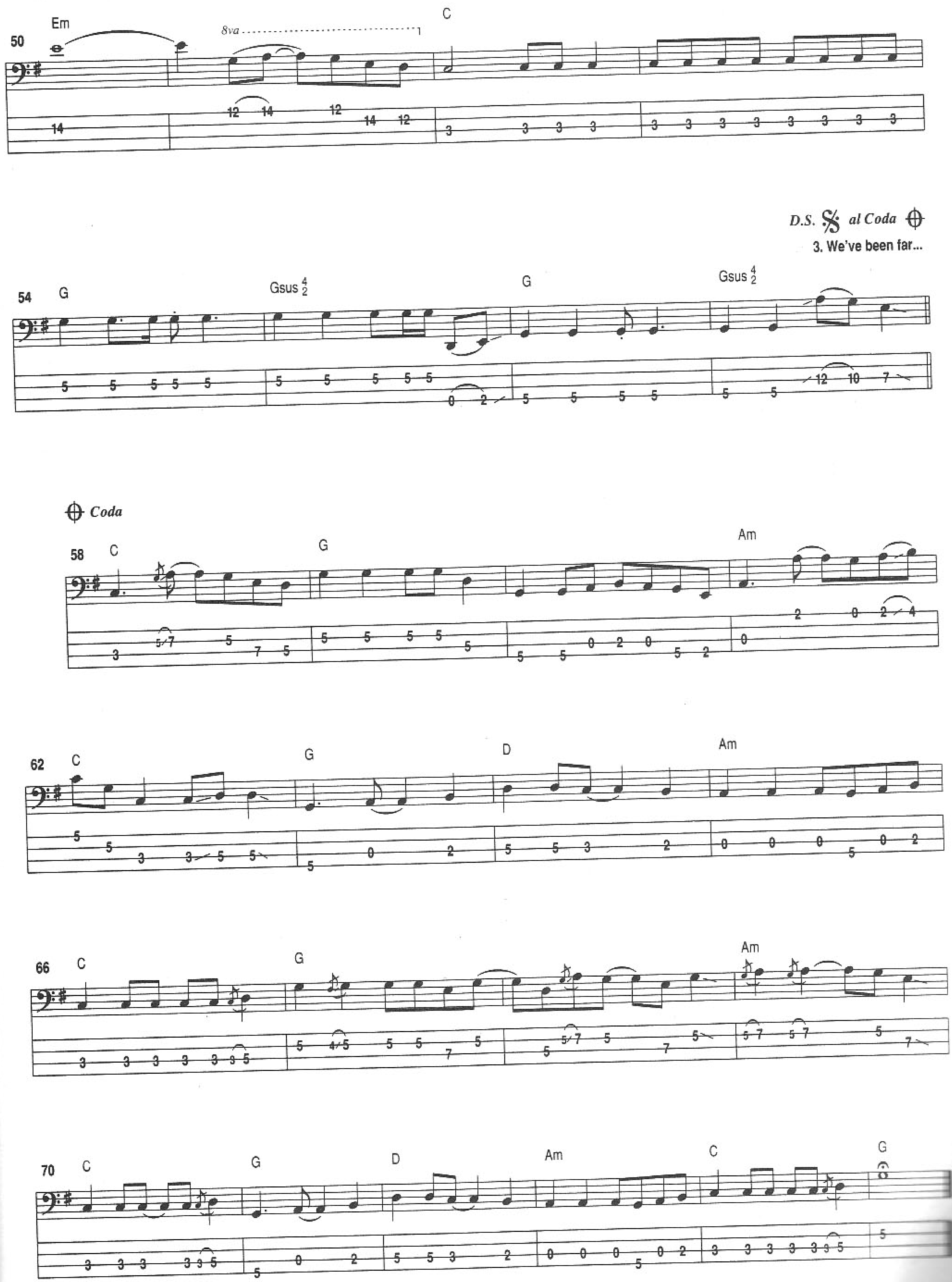
WORDS AND MUSIC BY
SHERYL CROW AND JEFF TROTT
TRANSCRIBED BY DANNY BEGELMAN

Drop D tuning (low to high: D A D G)



As heard on the A&M recording *Sheryl Crow*


If it make you hap-
D
C
D
N.C.
25
Play Fill 3 third time
Play Fill 1 2nd time
Play 1st meas. of Fill 1 third time
* Play cue-size note 2nd and 3rd times
* play last time only
C Chorus
py...
29
Am
C
G
D
Play 1st bar of Fill 1 second time
(3rd time) To Coda
1.
33
Am
C
G
Gsus 4/2
G
2. You get down...
2.
38
Gsus 4/2
G
Am
C
42
G
D
Am
C
46
Em7
8va
Am
Fill 1
D
C
Fill 2
G
Fill 3


Em
8va
C
D.S. al Coda
3. We've been far...
G
Gsus 4/2
Coda
Am
D
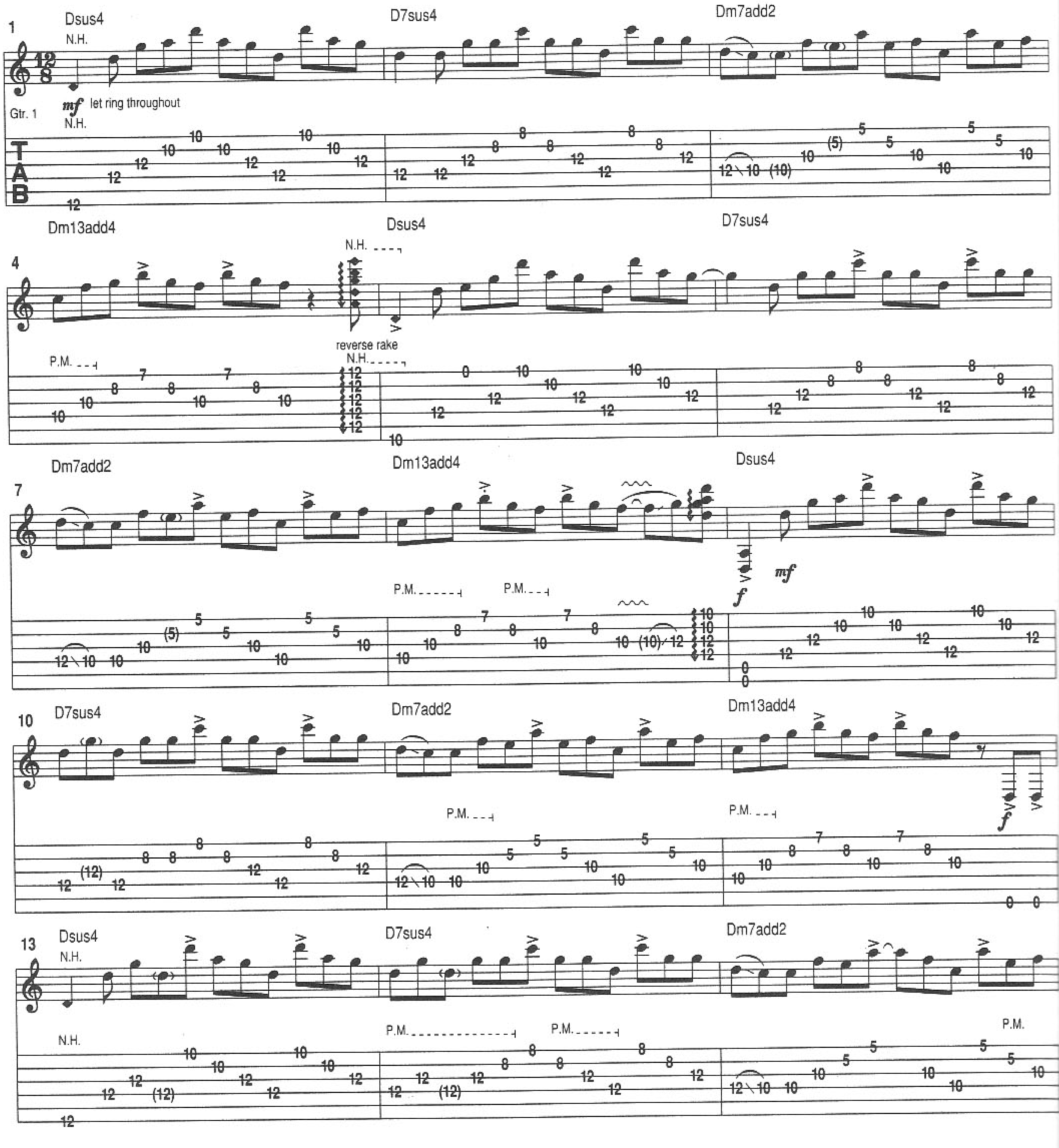
can't get this stuff no more

VAN HALEN

WORDS AND MUSIC BY DAVID LEE ROTH, EDDIE VAN HALEN, MICHAEL ANTHONY AND ALEX VAN HALEN
TRANSCRIBED BY ANDY ALEDORT
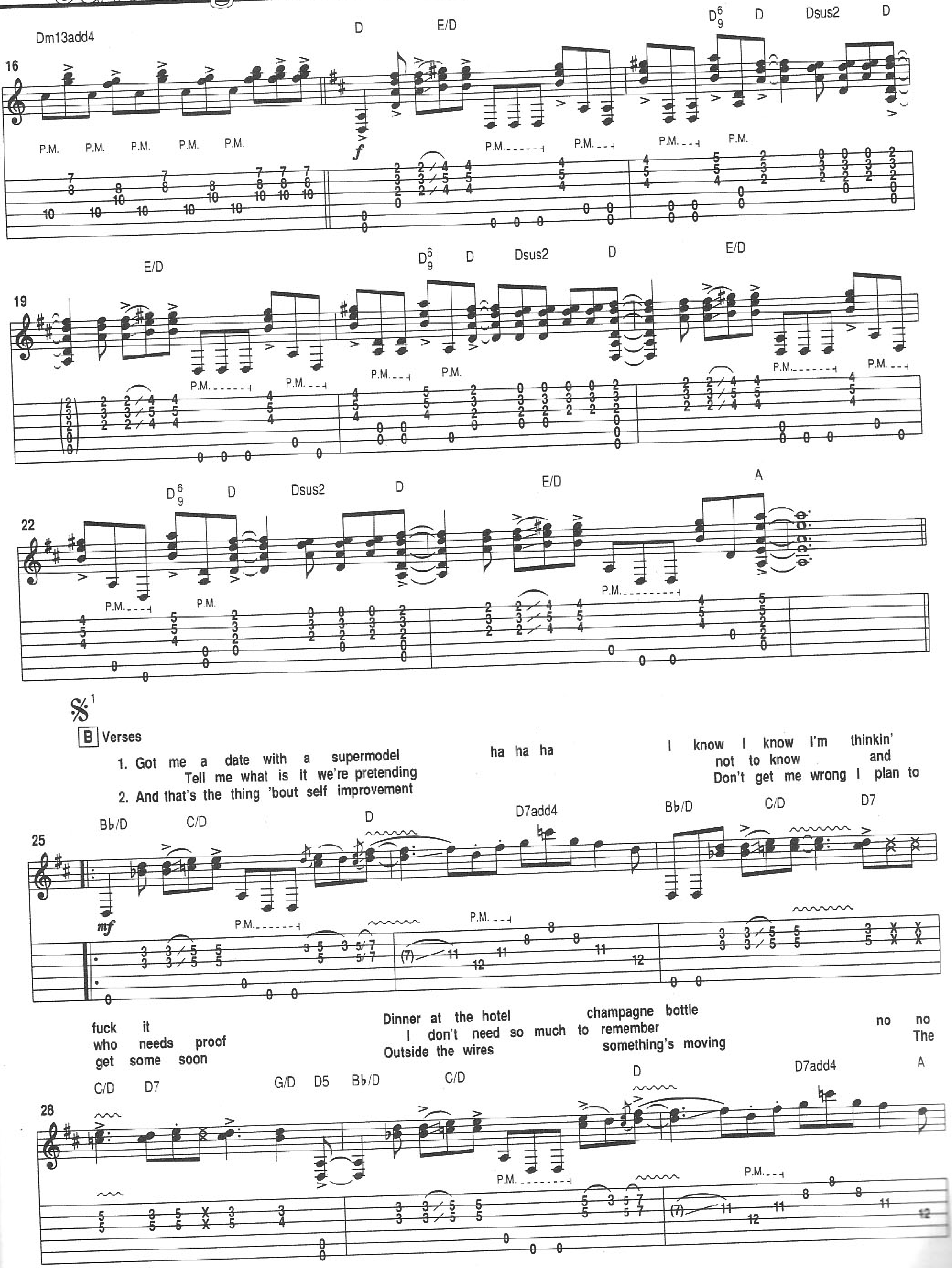
Drop D tuning (low to high: D A D G B E)

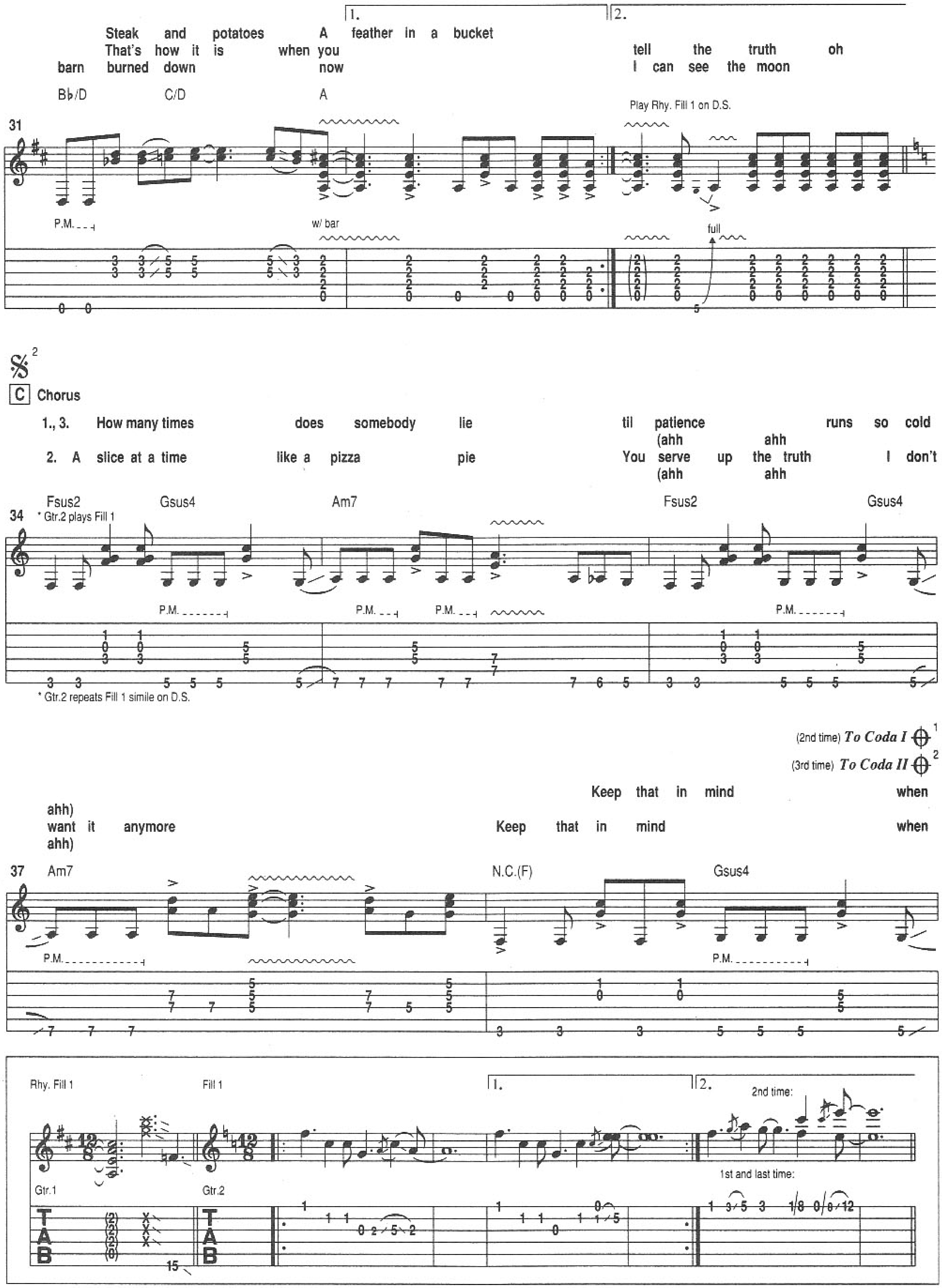
A Intro
Moderate Heavy Shuffle ♩. = 100
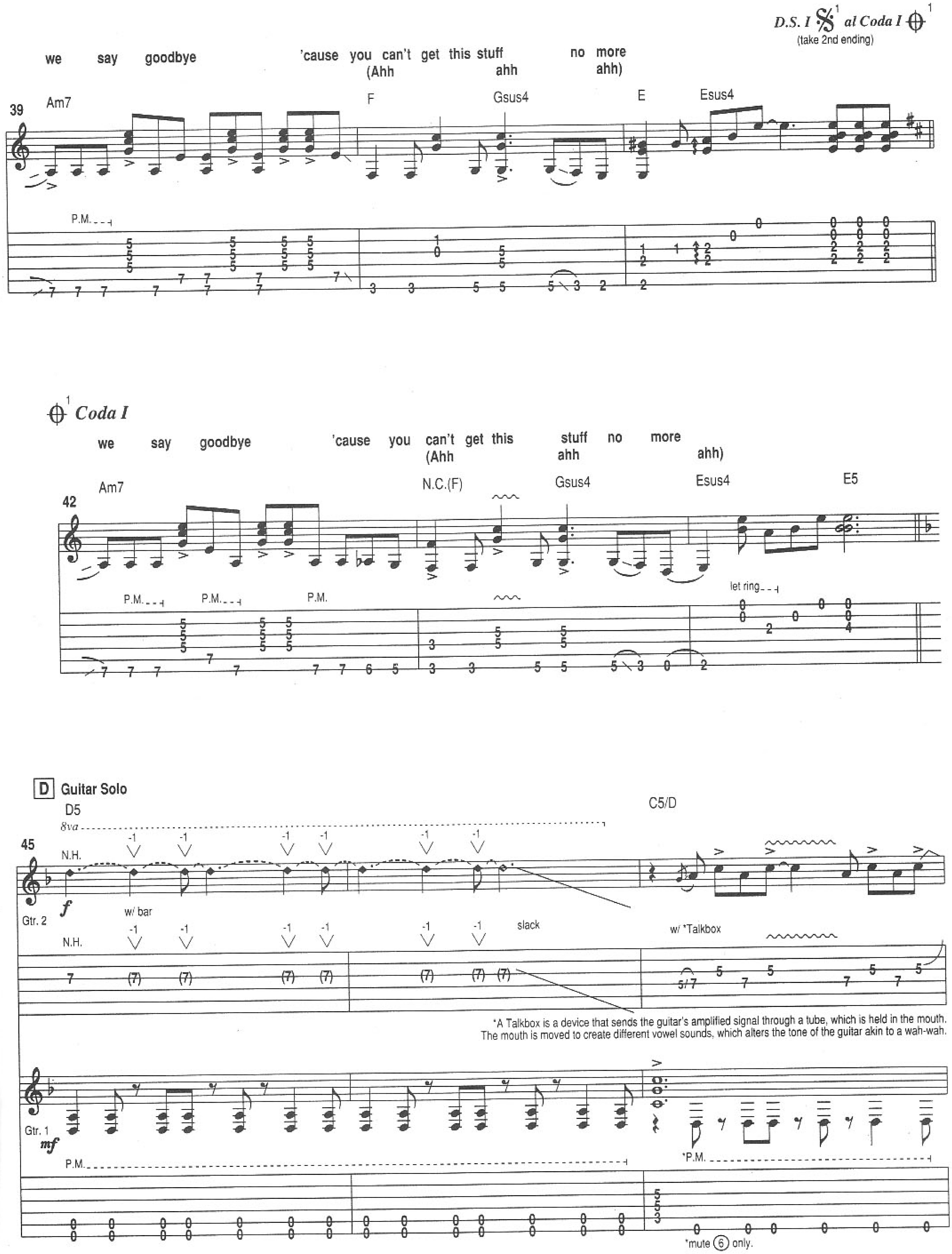


As heard on Van Halen's Warner Bros. recording *Best of, Volume 1*
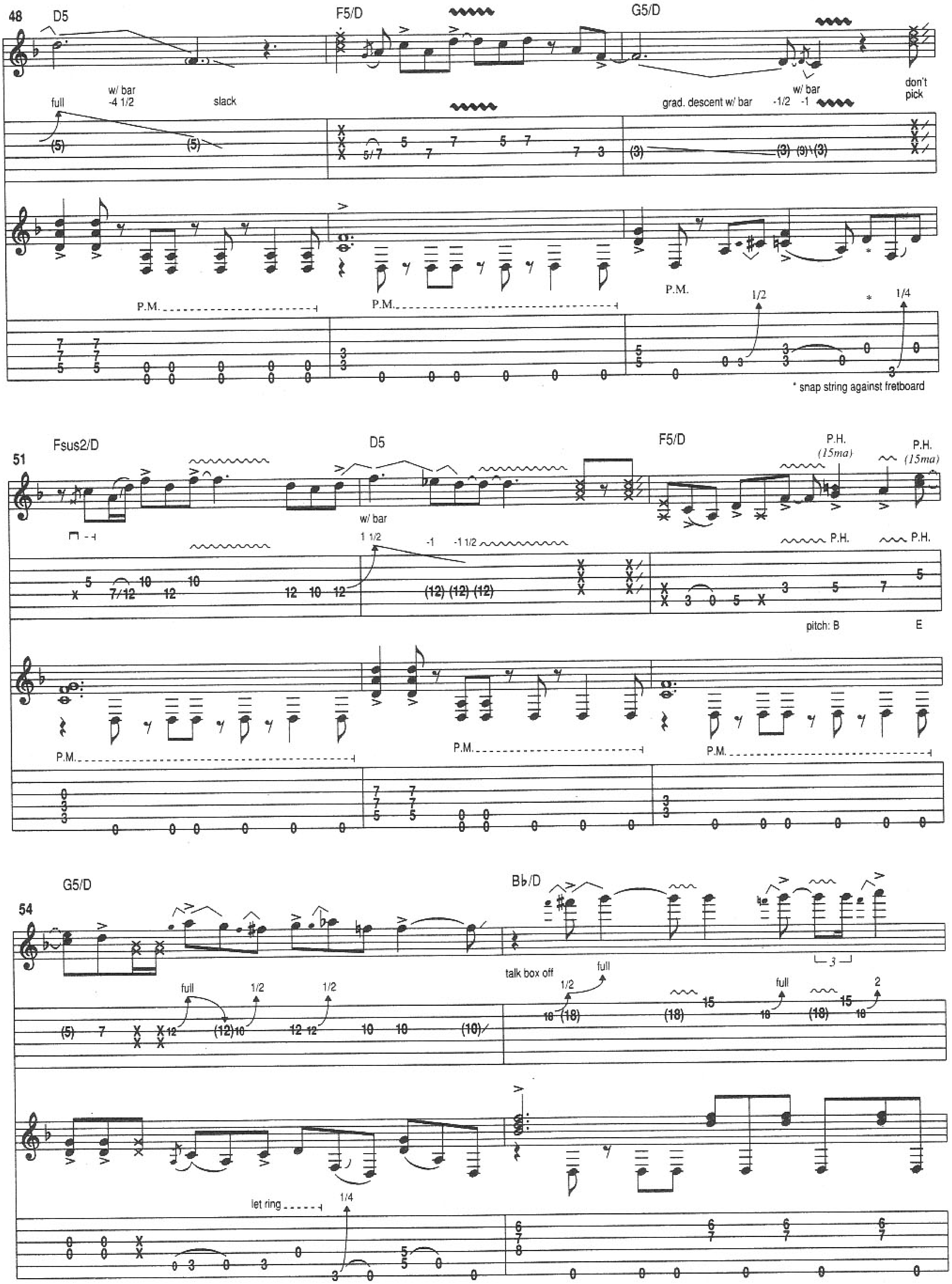
can't get this stuff no more
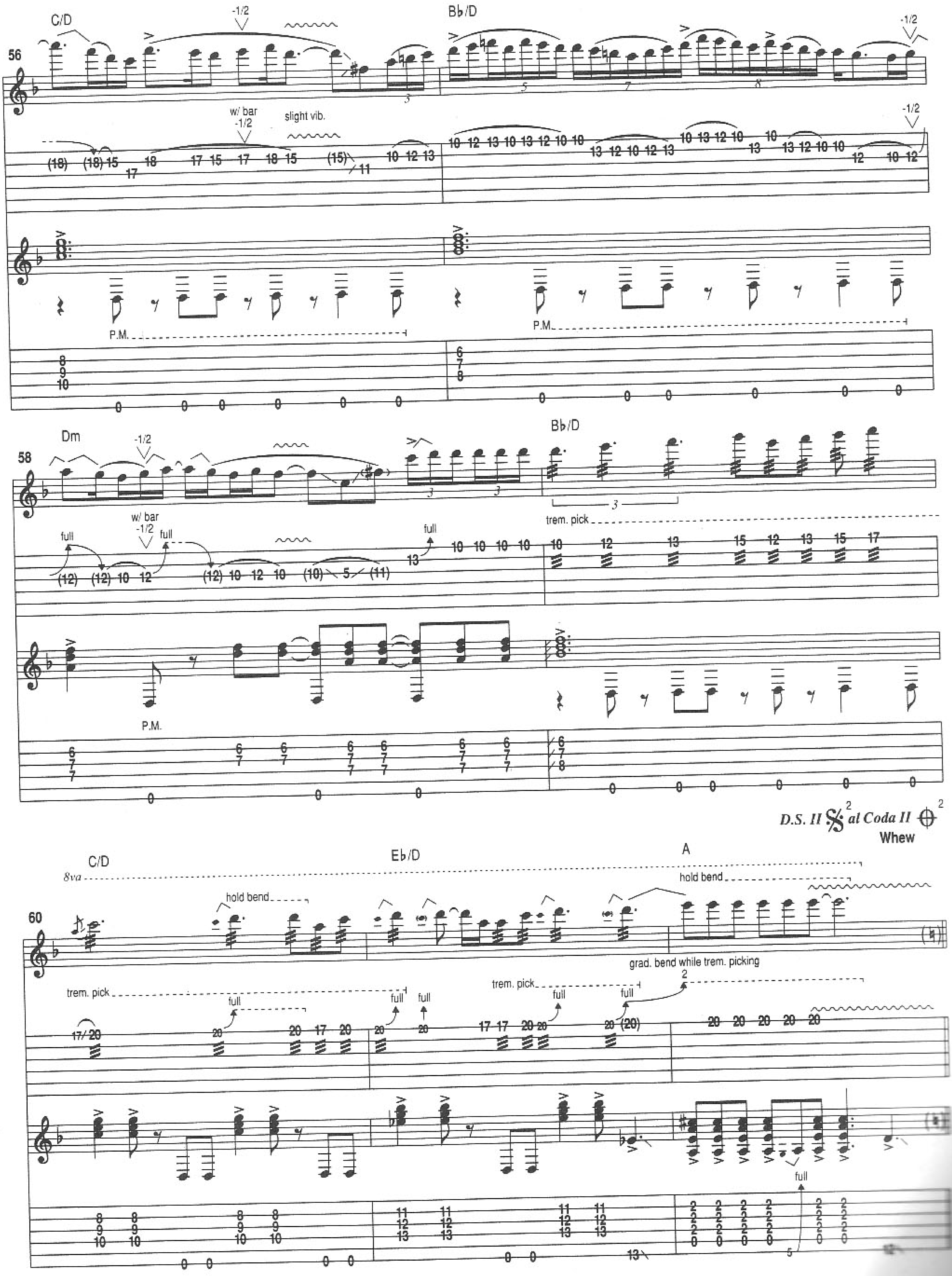


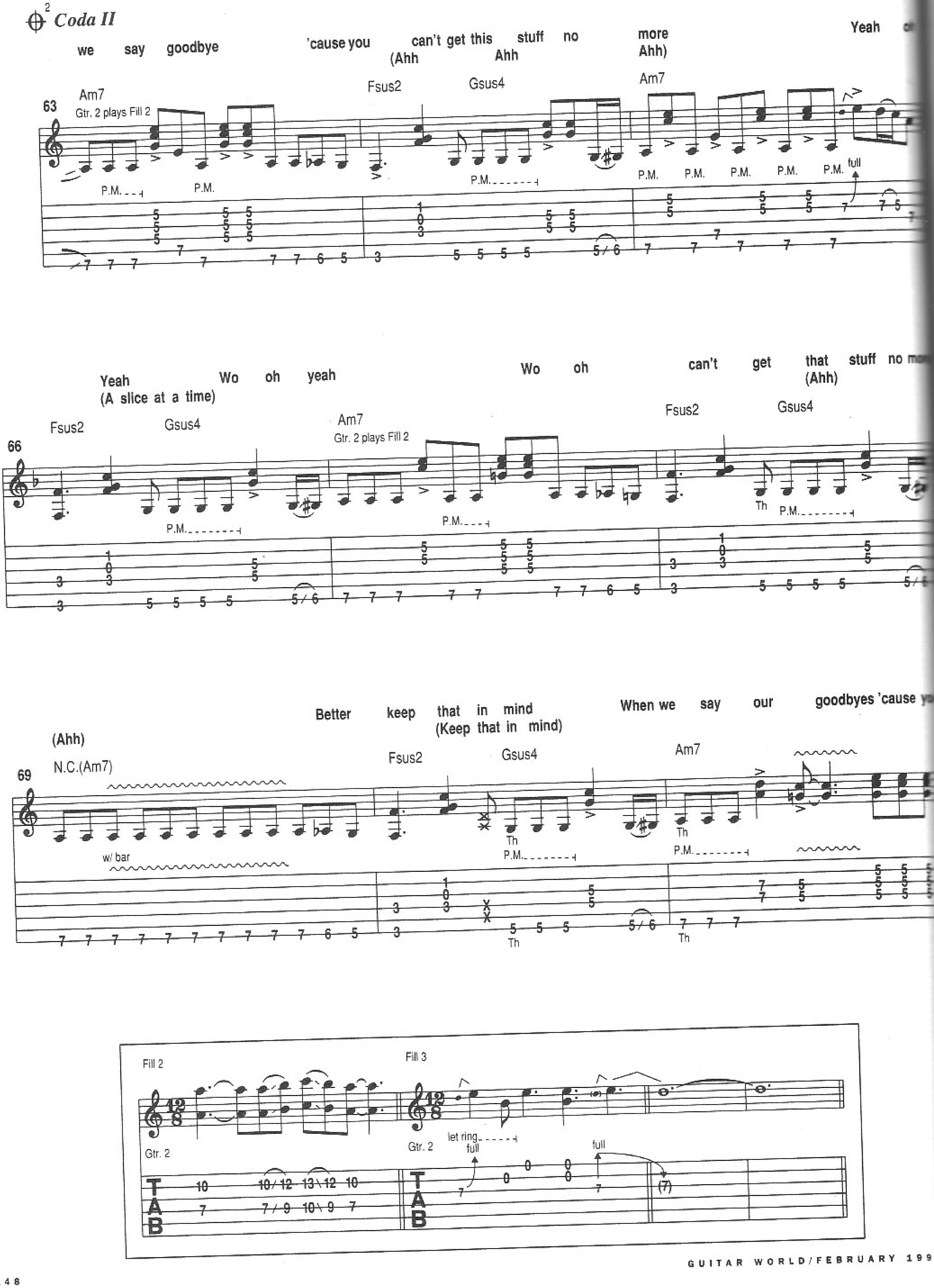


Steak and potatoes A feather in a bucket
That's how it is when you tell the truth oh
barn burned down now I can see the moon
1. 2.
B♭/D C/D A
Play Rhy. Fill 1 on D.S.
31
P.M.
w/ bar
full
C Chorus
1., 3. How many times does somebody lie til patience runs so cold
(ahh ahh
2. A slice at a time like a pizza pie You serve up the truth I don't
(ahh ahh
Fsus2 Gsus4 Am7 Fsus2 Gsus4
34
* Gtr.2 plays Fill 1
* Gtr.2 repeats Fill 1 simile on D.S.
(2nd time) To Coda I
(3rd time) To Coda II
Keep that in mind when
ahh)
want it anymore Keep that in mind when
ahh)
37 Am7 N.C.(F) Gsus4
Rhy. Fill 1
Fill 1
2nd time:
1st and last time:
Gtr.1
Gtr.2
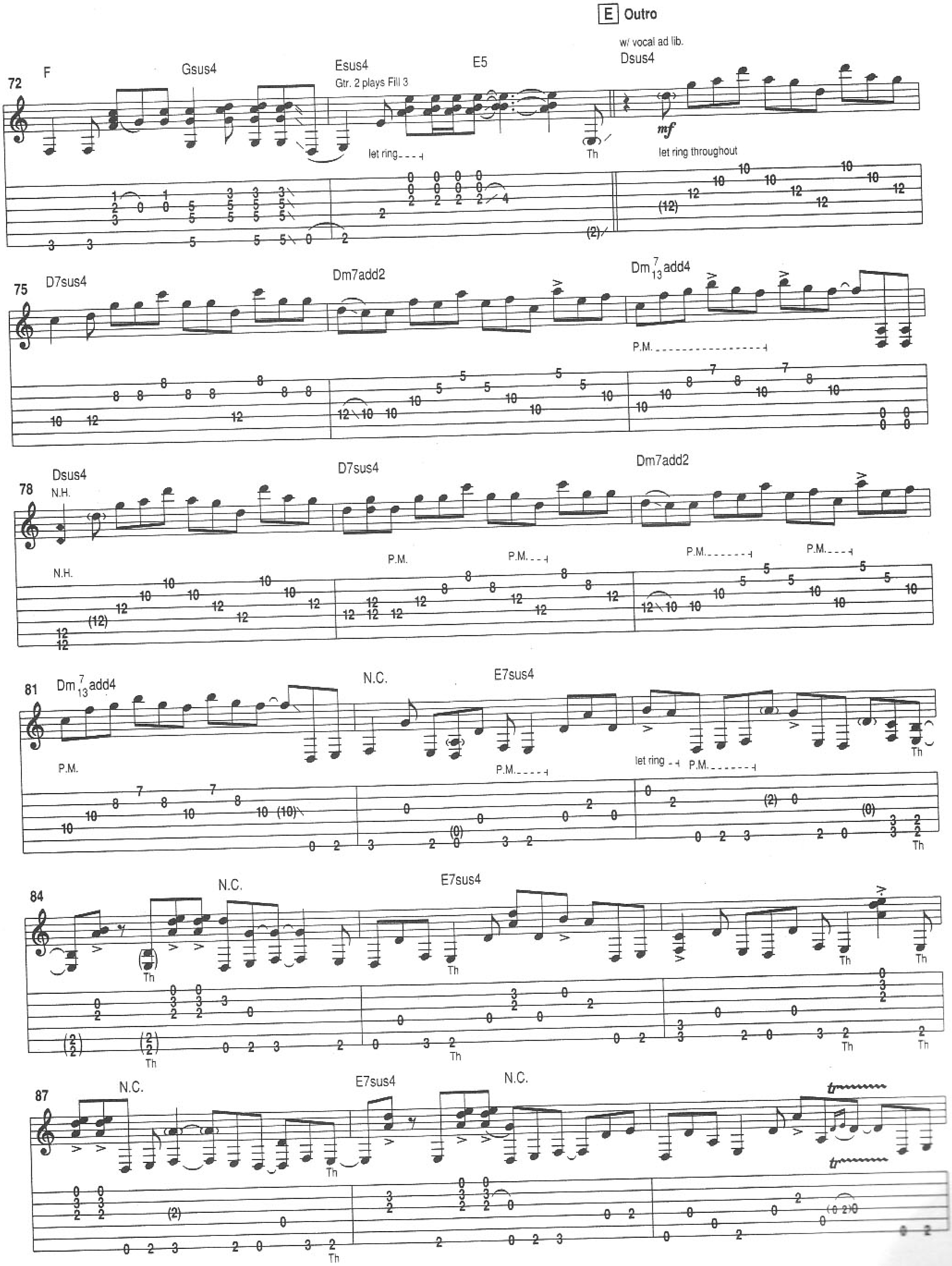

D.S. I 𝄋1 al Coda I 𝄌1
(take 2nd ending)
we say goodbye 'cause you can't get this stuff no more
(Ahh ahh ahh)
39
Am7
F
Gsus4
E
Esus4
P.M.
𝄌1 Coda I
we say goodbye 'cause you can't get this stuff no more
(Ahh ahh ahh)
42
Am7
N.C.(F)
Gsus4
Esus4
E5
P.M.
let ring
D Guitar Solo
D5
C5/D
8va
45
N.H.
w/ bar
Gtr. 2
slack
w/ *Talkbox
*A Talkbox is a device that sends the guitar's amplified signal through a tube, which is held in the mouth.
The mouth is moved to create different vowel sounds, which alters the tone of the guitar akin to a wah-wah.
Gtr. 1
*P.M.
*mute ⑥ only.
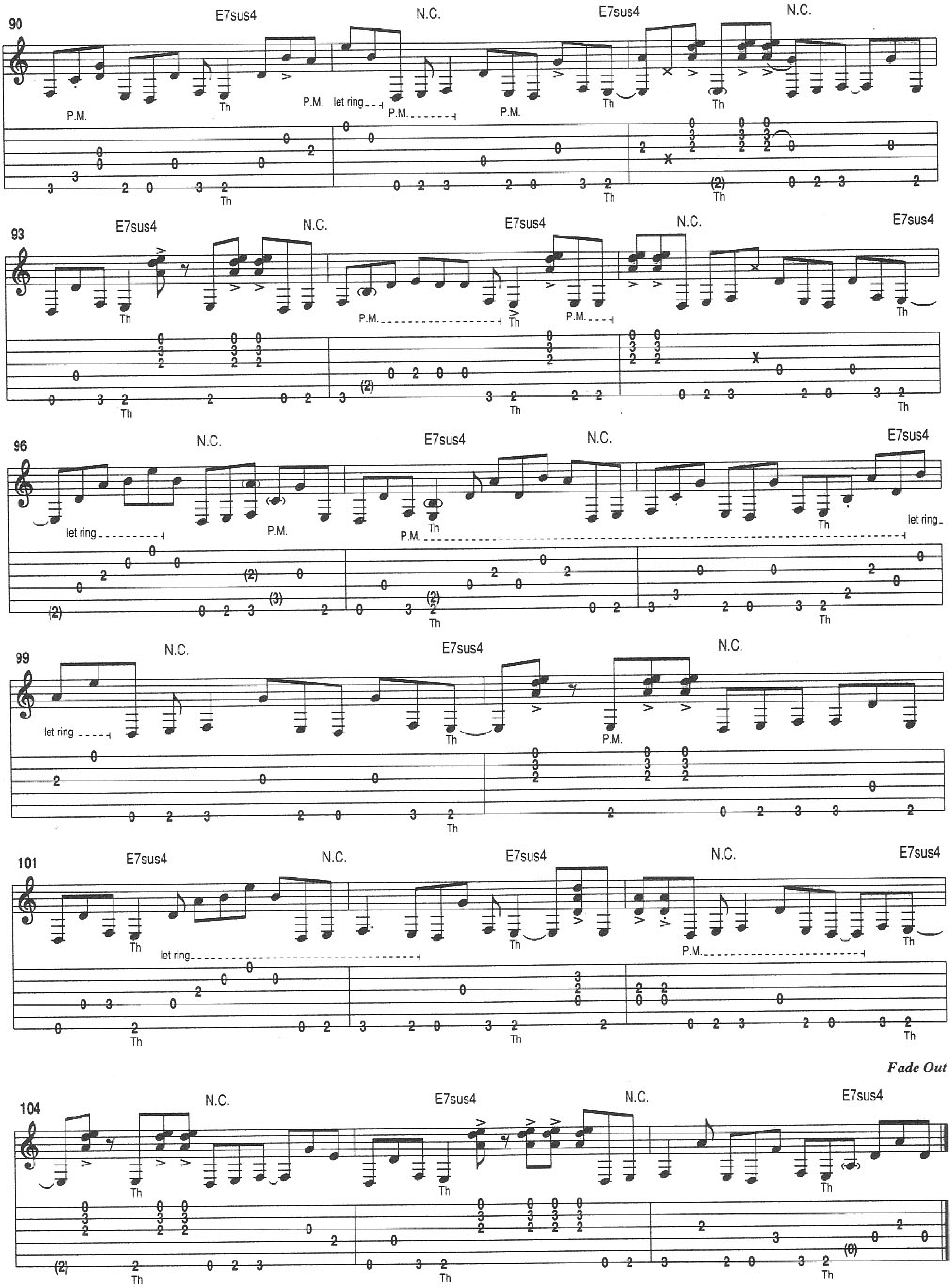

D5
F5/D
G5/D
w/ bar
full
-4 1/2
slack
grad. descent w/ bar
don't pick
P.M.
snap string against fretboard
Fsus2/D
D5
F5/D
P.H. (15ma)
pitch: B
E
G5/D
B♭/D
talk box off
full
let ring


C/D
B♭/D
w/ bar
slight vib.
P.M.
Dm
trem. pick
D.S. II al Coda II
Whew
E♭/D
A
8va
hold bend
grad. bend while trem. picking
full


Coda II
we say goodbye 'cause you can't get this stuff no more
(Ahh Ahh Ahh)
Yeah
Am7
Gtr. 2 plays Fill 2
Fsus2
Gsus4
Am7
P.M.
full
Yeah Wo oh yeah Wo oh can't get that stuff no
(A slice at a time)
(Ahh)
Fsus2
Gsus4
Am7
Gtr. 2 plays Fill 2
Fsus2
Gsus4
Th
P.M.
(Ahh)
Better keep that in mind When we say our goodbyes 'cause
(Keep that in mind)
N.C.(Am7)
Fsus2
Gsus4
Am7
w/ bar
Th
P.M.
Fill 2
Fill 3
Gtr. 2
let ring
full

can't get this stuff no more

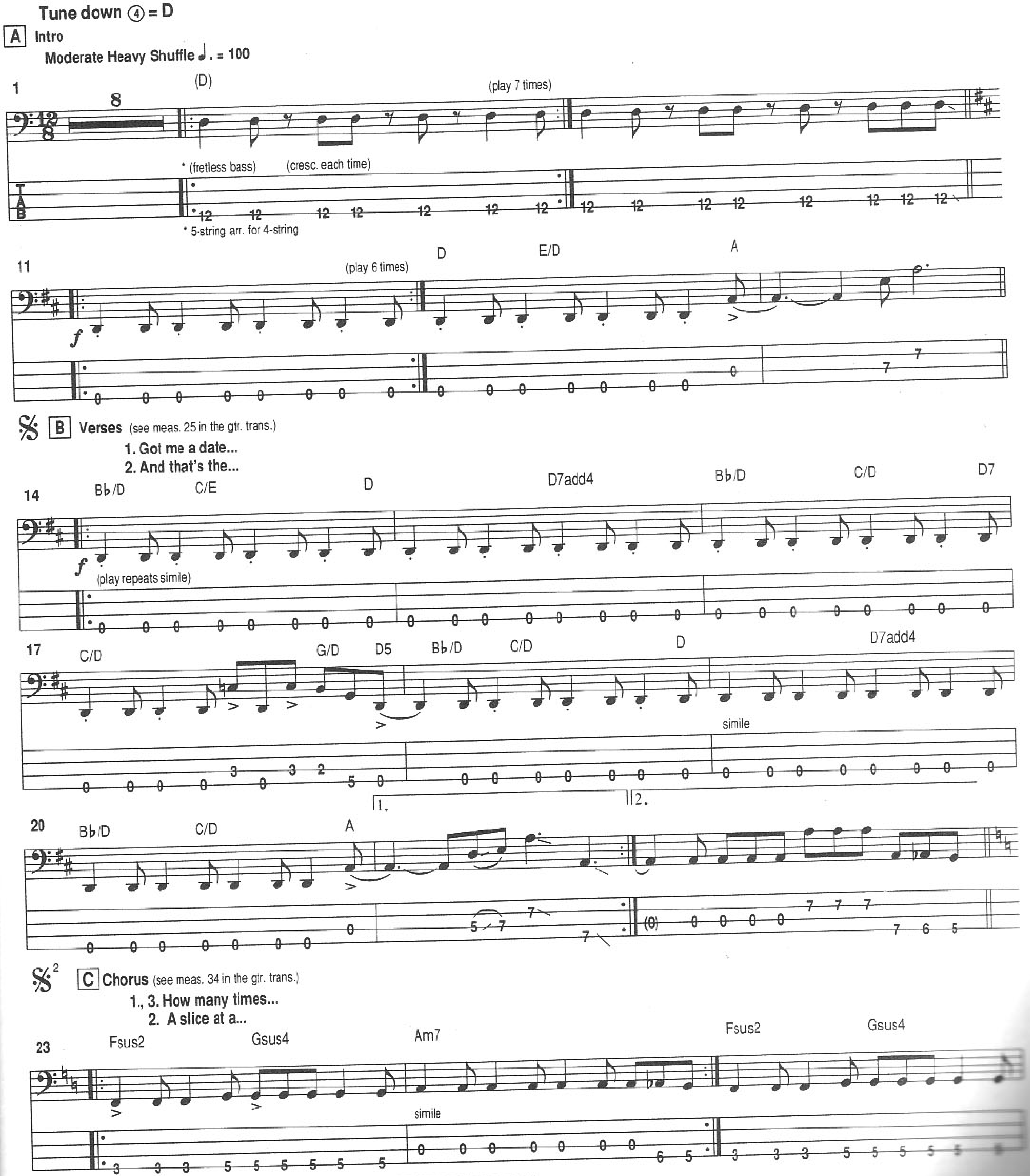



E7sus4
N.C.
P.M.
let ring
Th
Fade Out
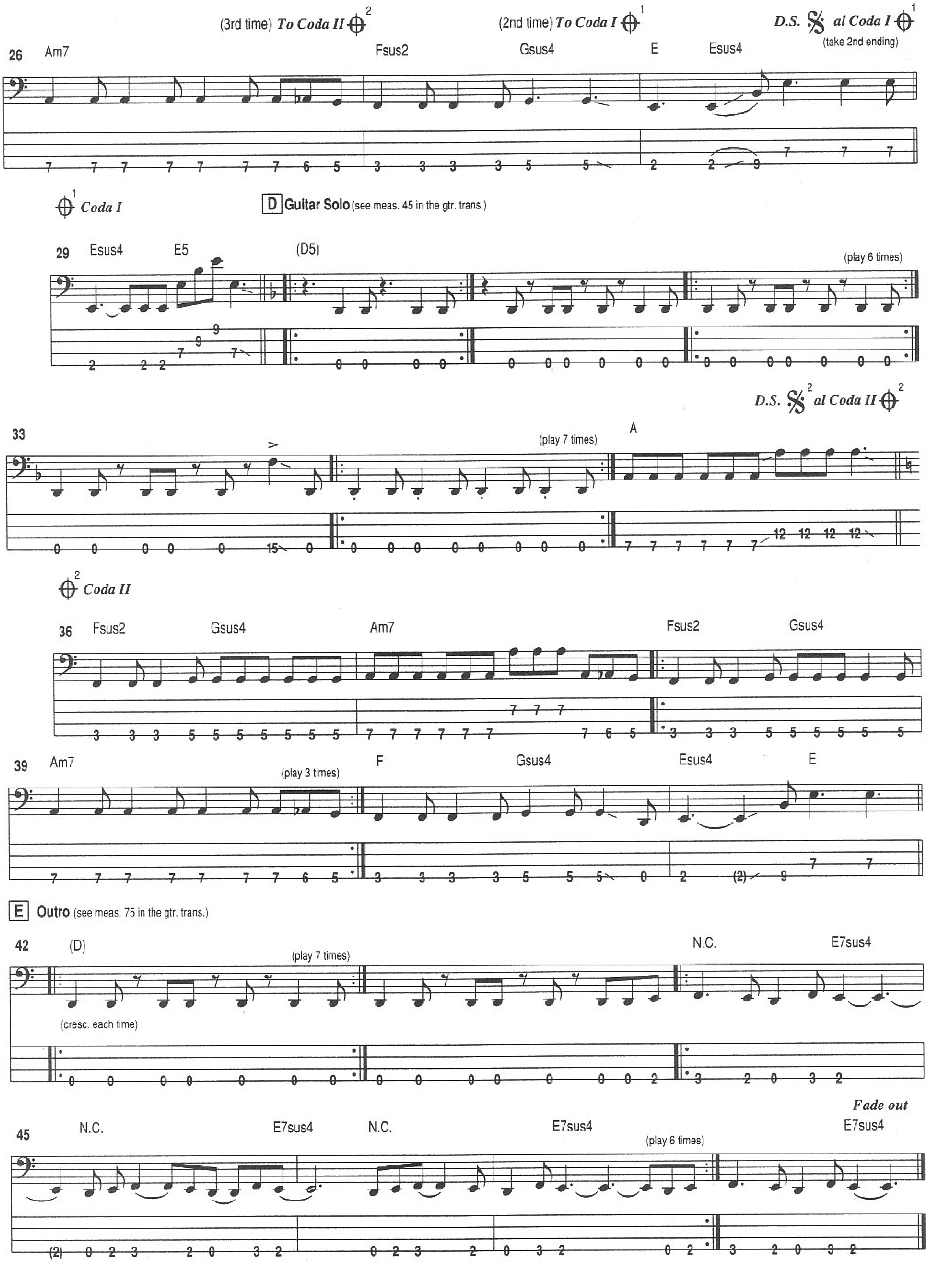
can't get this stuff no more

VAN HALEN

WORDS AND MUSIC BY DAVID LEE ROTH, EDDIE VAN HALEN, MICHAEL ANTHONY AND ALEX VAN HALEN
TRANSCRIBED BY ANDY ALEDORT



As heard on Van Halen's Warner Bros. recording *Best of, Volume 1*


(3rd time) To Coda II
(2nd time) To Coda I
D.S. al Coda I
(take 2nd ending)
26 Am7
Fsus2
Gsus4
E
Esus4
Coda I
D Guitar Solo (see meas. 45 in the gtr. trans.)
29 Esus4
E5
(D5)
(play 6 times)
D.S. al Coda II
33
(play 7 times)
A
Coda II
36 Fsus2
Gsus4
Am7
Fsus2
Gsus4
39 Am7
(play 3 times)
F
Gsus4
Esus4
E
E Outro (see meas. 75 in the gtr. trans.)
42 (D)
(play 7 times)
(cresc. each time)
N.C.
E7sus4
Fade out
45 N.C.
E7sus4
N.C.
E7sus4
(play 6 times)
E7sus4

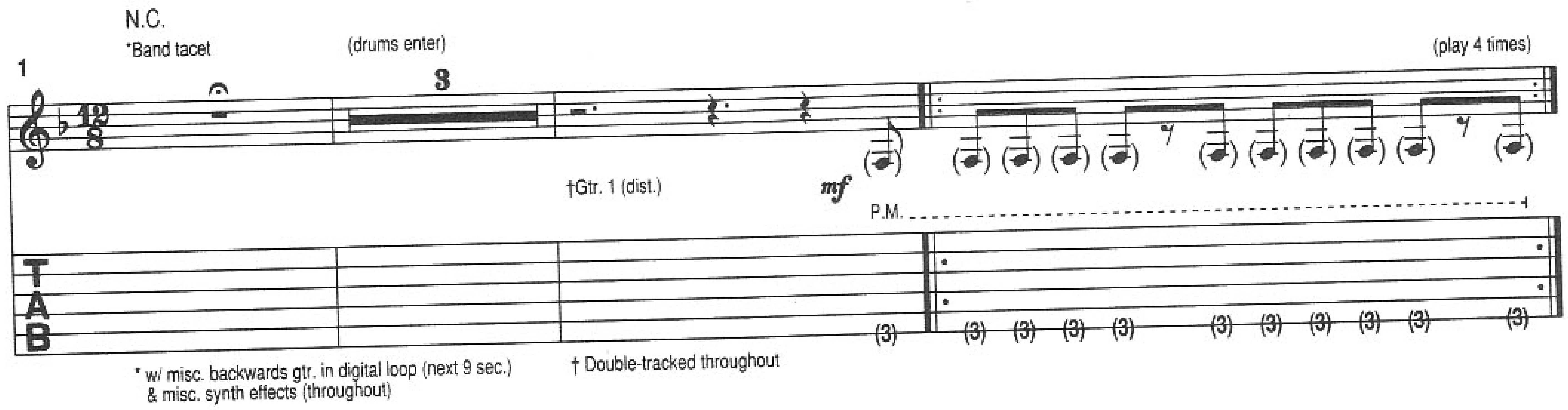
the beautiful people

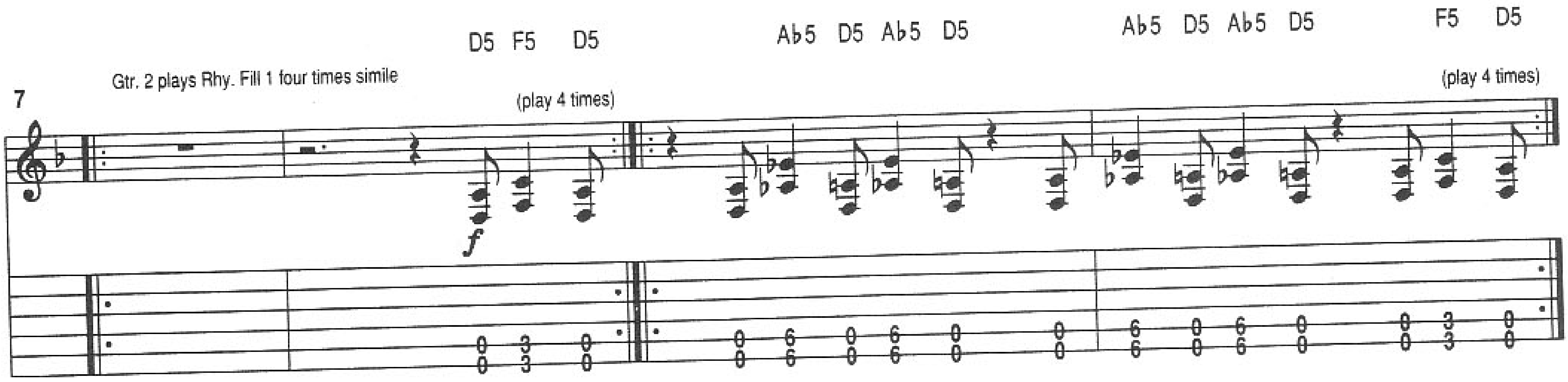
MARILYN MANSON

LYRICS BY MARILYN MANSON
MUSIC BY TWIGGY RAMIREZ
TRANSCRIBED BY DALE TURNER

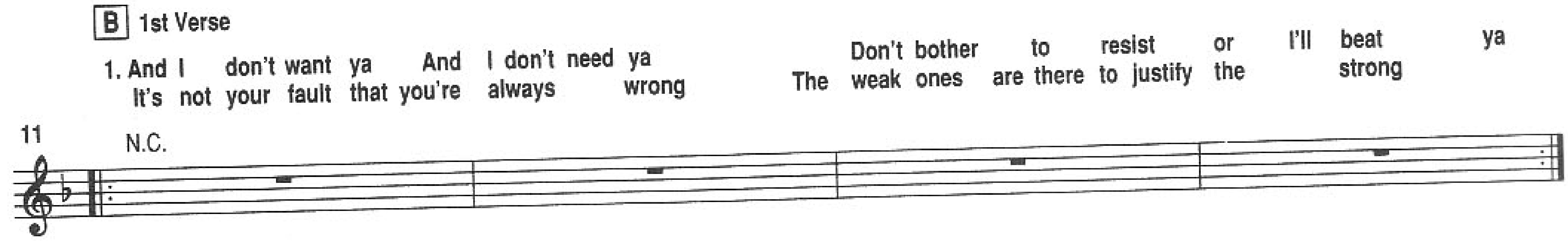
Gtr. 1: Drop D tuning (low to high: D A D G B E)
All other gtrs. are in standard tuning

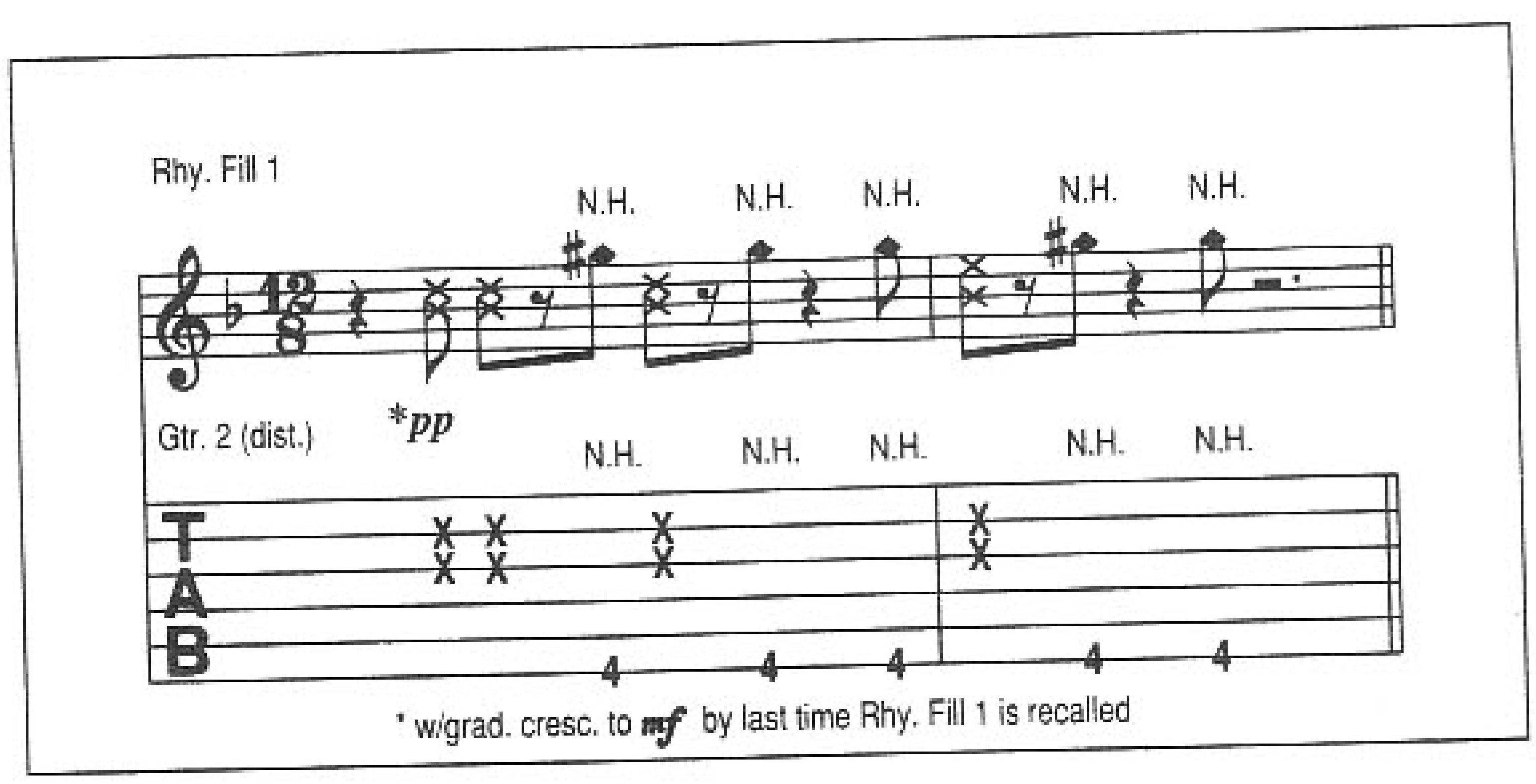
A Intro
Moderately Fast Shuffle ♩; = 144





B 1st Verse
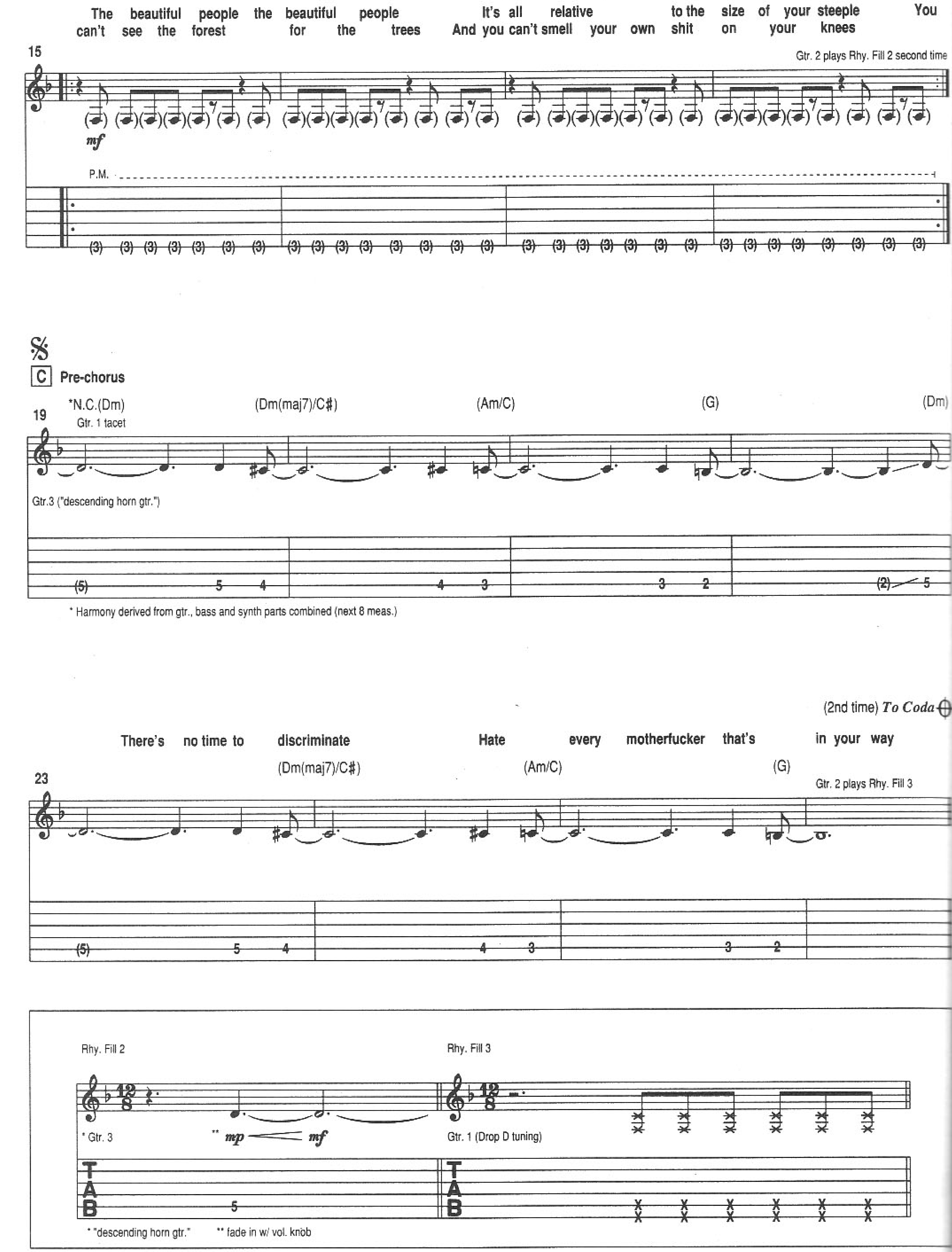


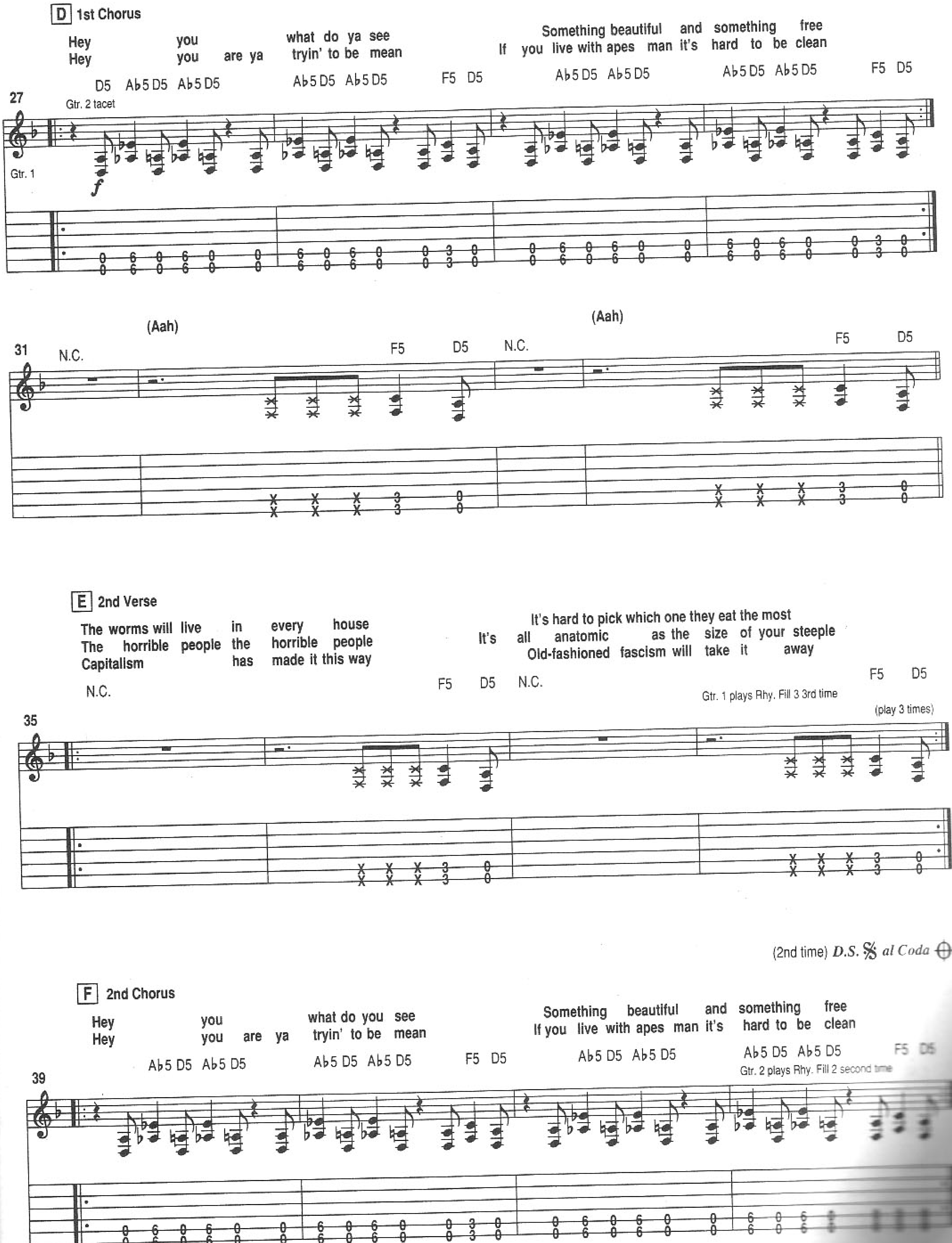


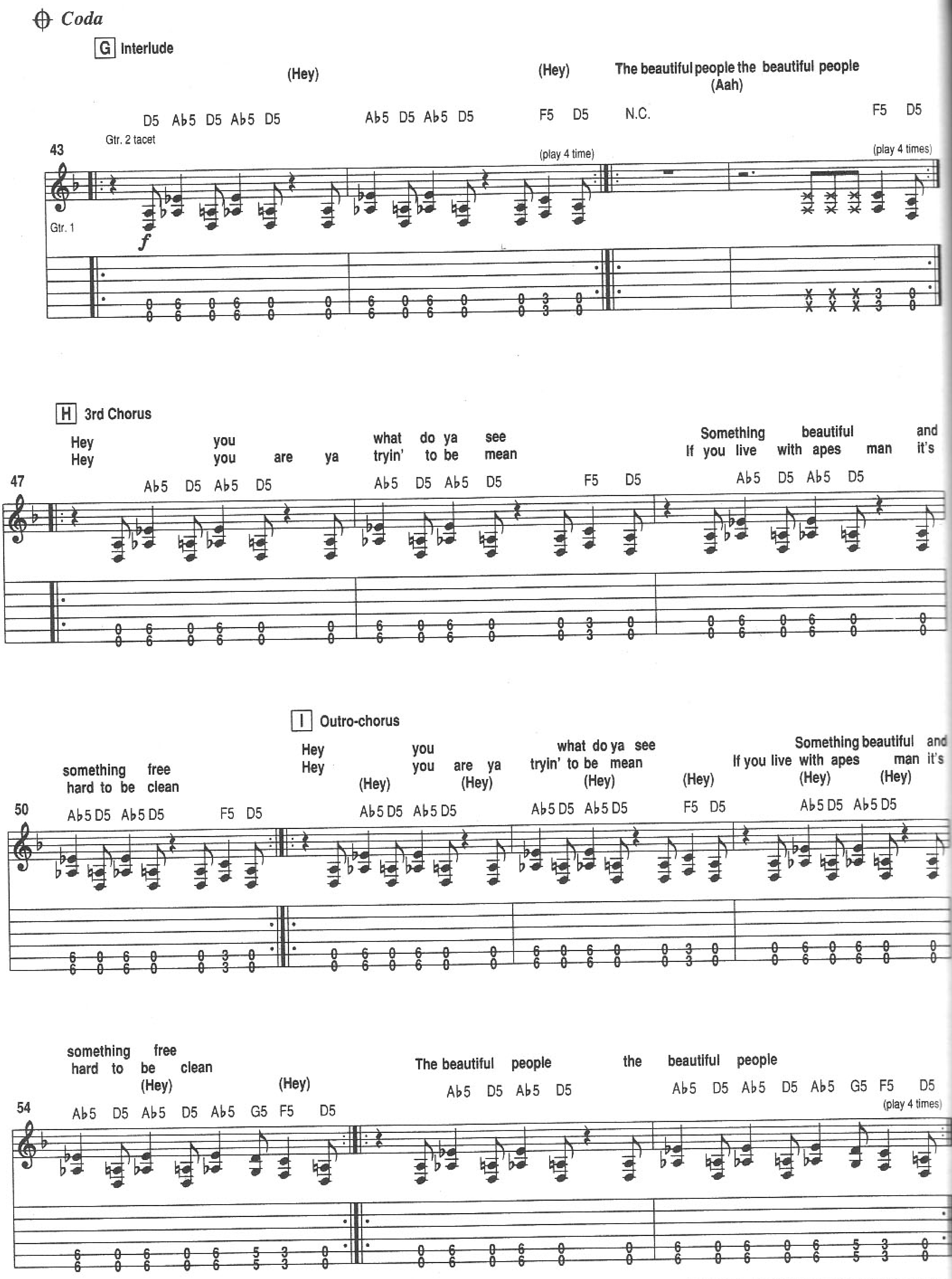
As heard on Marilyn Manson's Nothing/Interscope recording *Antichrist Superstar*

the beautiful people

MARILYN MANSON



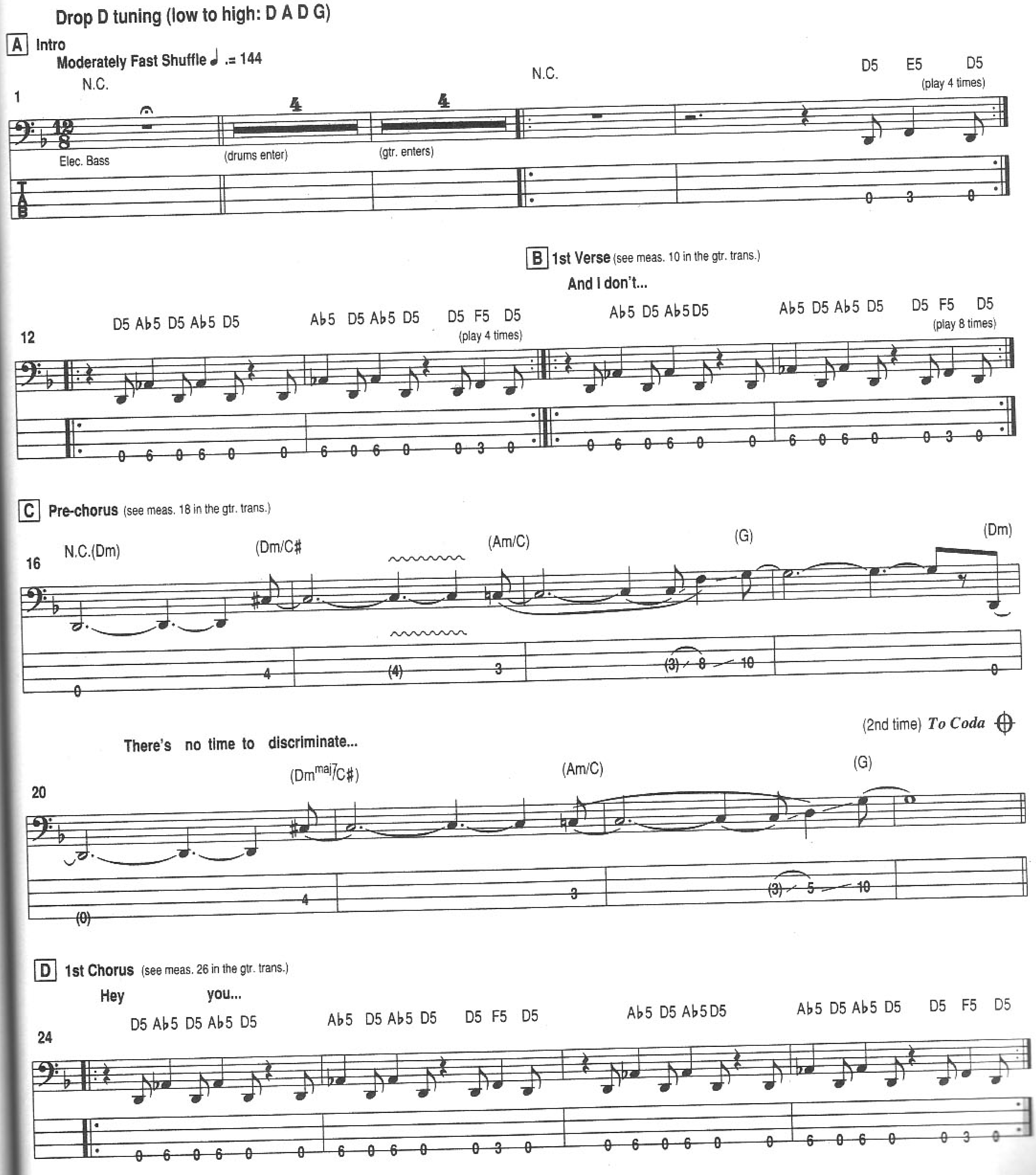

D 1st Chorus
Hey you what do ya see
Hey you are ya tryin' to be mean
Something beautiful and something free
If you live with apes man it's hard to be clean
D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 F5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 F5 D5
Gtr. 2 tacet
Gtr. 1
N.C. (Aah) F5 D5 N.C. (Aah) F5 D5
E 2nd Verse
The worms will live in every house
The horrible people the horrible people
Capitalism has made it this way
It's hard to pick which one they eat the most
It's all anatomic as the size of your steeple
Old-fashioned fascism will take it away
N.C. F5 D5 N.C. F5 D5
Gtr. 1 plays Rhy. Fill 3 3rd time
(play 3 times)
(2nd time) D.S. al Coda
F 2nd Chorus
Hey you what do you see
Hey you are ya tryin' to be mean
Something beautiful and something free
If you live with apes man it's hard to be clean
Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 F5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 F5 D5
Gtr. 2 plays Rhy. Fill 2 second time


Coda
G Interlude
(Hey)
(Hey)
The beautiful people the beautiful people
(Aah)
D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 F5 D5 N.C. F5 D5
43
Gtr. 2 tacet
Gtr. 1
(play 4 time)
(play 4 times)
H 3rd Chorus
Hey you what do ya see
Hey you are ya tryin' to be mean
Something beautiful and
If you live with apes man it's
47
Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 F5 D5 Ab5 D5 Ab5 D5
I Outro-chorus
something free
hard to be clean
Hey you what do ya see
Hey you are ya tryin' to be mean
(Hey) (Hey) (Hey) (Hey)
Something beautiful and
If you live with apes man it's
(Hey) (Hey)
50
Ab5 D5 Ab5 D5 F5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 F5 D5 Ab5 D5 Ab5 D5
something free
hard to be clean
(Hey) (Hey)
The beautiful people the beautiful people
54
Ab5 D5 Ab5 D5 Ab5 G5 F5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 G5 F5 D5
(play 4 times)

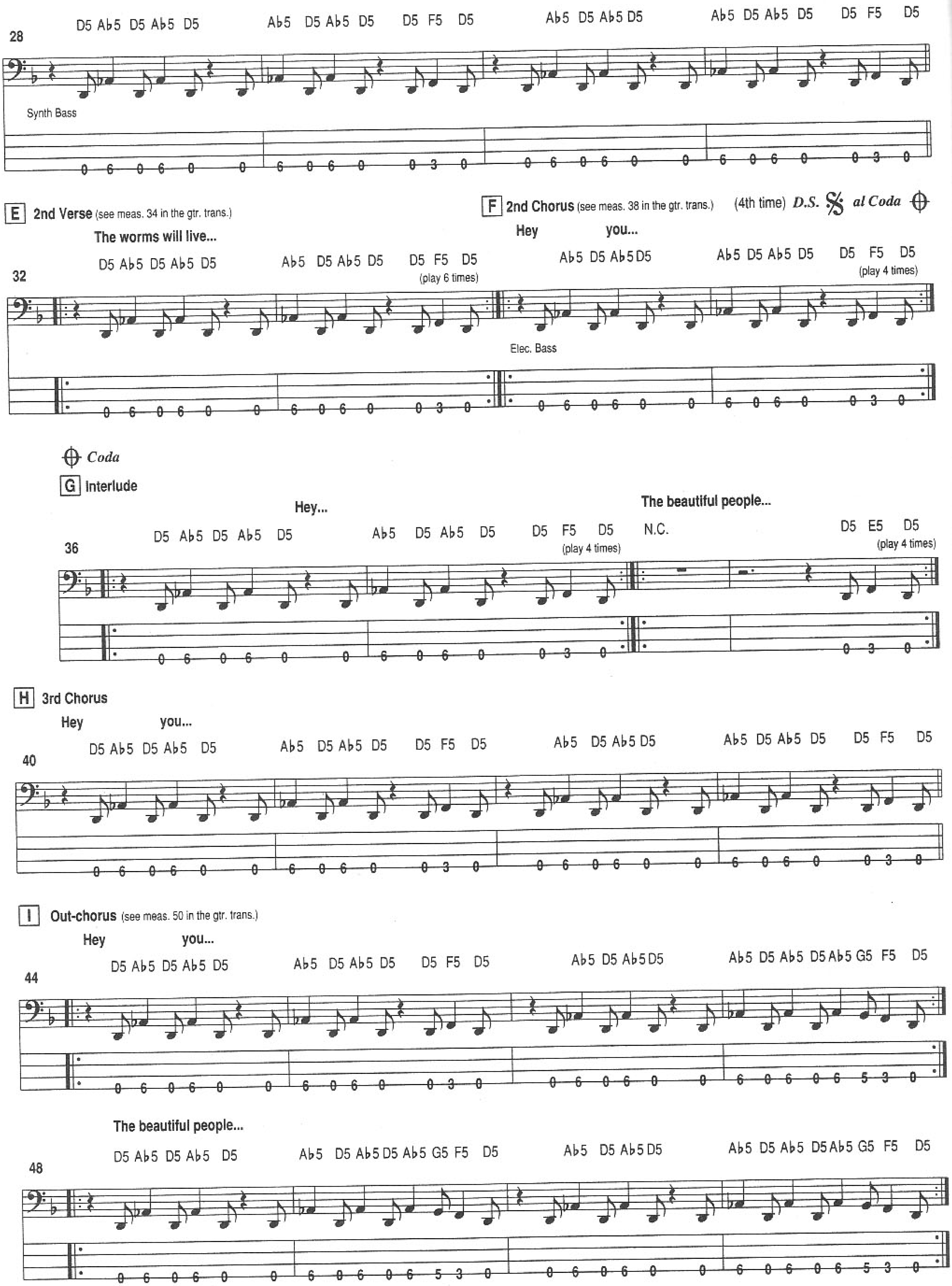
the beautiful people

MARILYN MANSON

LYRICS BY MARILYN MANSON
MUSIC BY TWIGGY RAMIREZ
TRANSCRIBED BY DALE TURNER



As heard on Marilyn Manson's Nothing/Interscope recording *Antichrist Superstar*
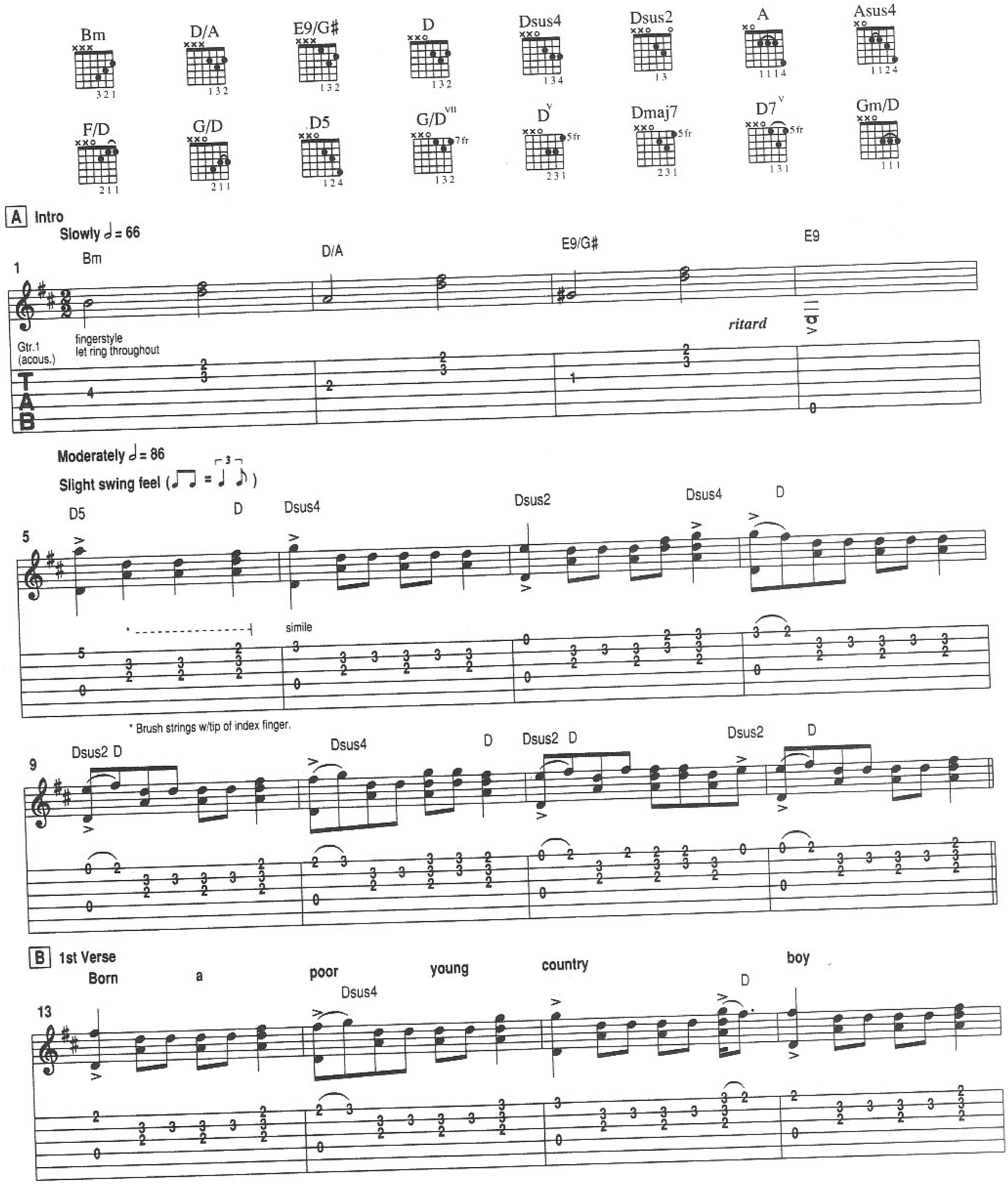


28
D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 D5 F5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 D5 F5 D5
Synth Bass
E 2nd Verse (see meas. 34 in the gtr. trans.)
The worms will live...
F 2nd Chorus (see meas. 38 in the gtr. trans.)
(4th time) D.S. al Coda
Hey you...
32
D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 D5 F5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 D5 F5 D5
(play 6 times)
(play 4 times)
Elec. Bass
Coda
G Interlude
Hey...
The beautiful people...
36
D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 D5 F5 D5 N.C. D5 E5 D5
(play 4 times)
(play 4 times)
H 3rd Chorus
Hey you...
40
D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 D5 F5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 D5 F5 D5
I Out-chorus (see meas. 50 in the gtr. trans.)
Hey you...
44
D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 D5 F5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 G5 F5 D5
The beautiful people...
48
D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 G5 F5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 G5 F5 D5
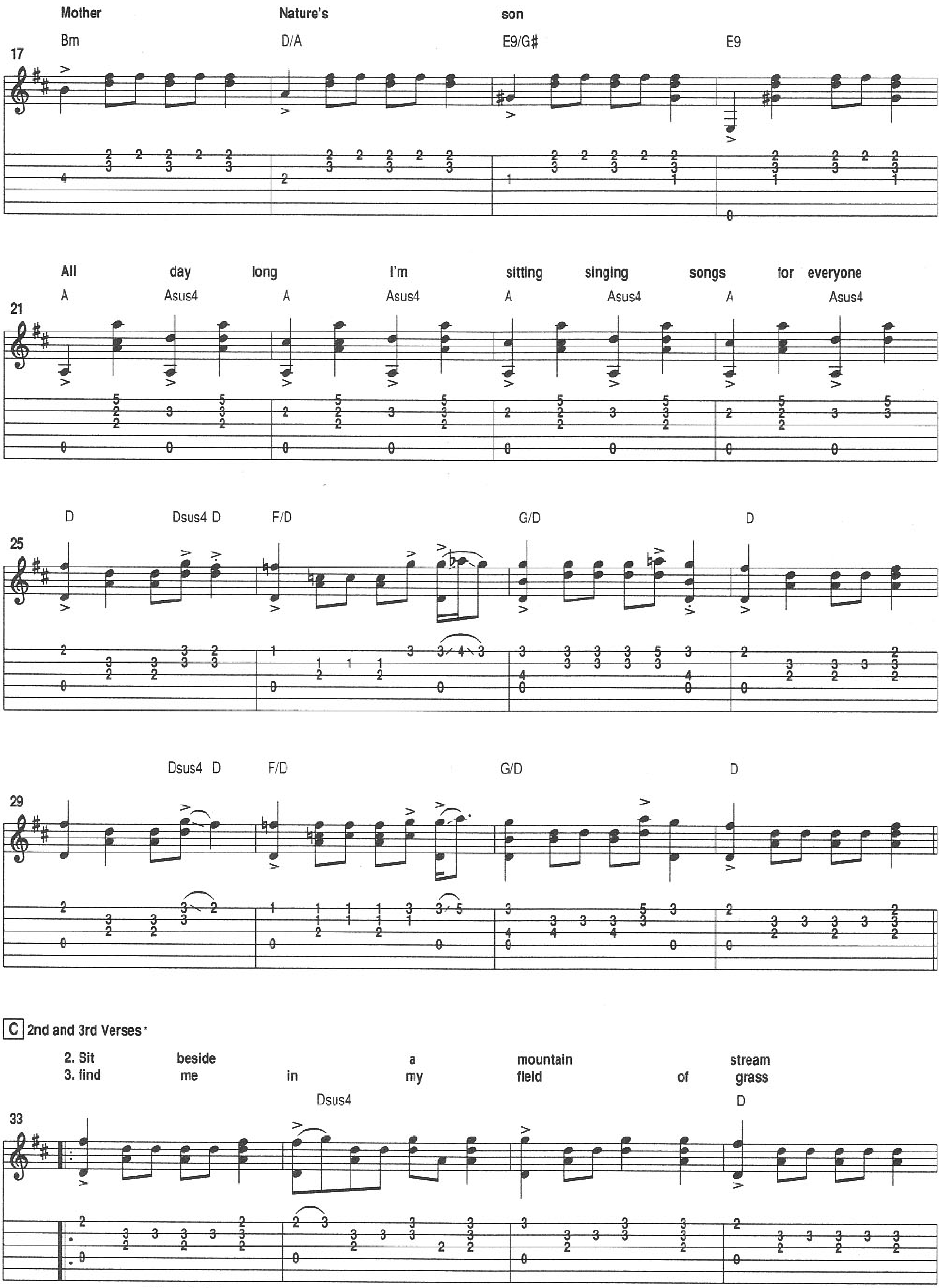
mother nature's son
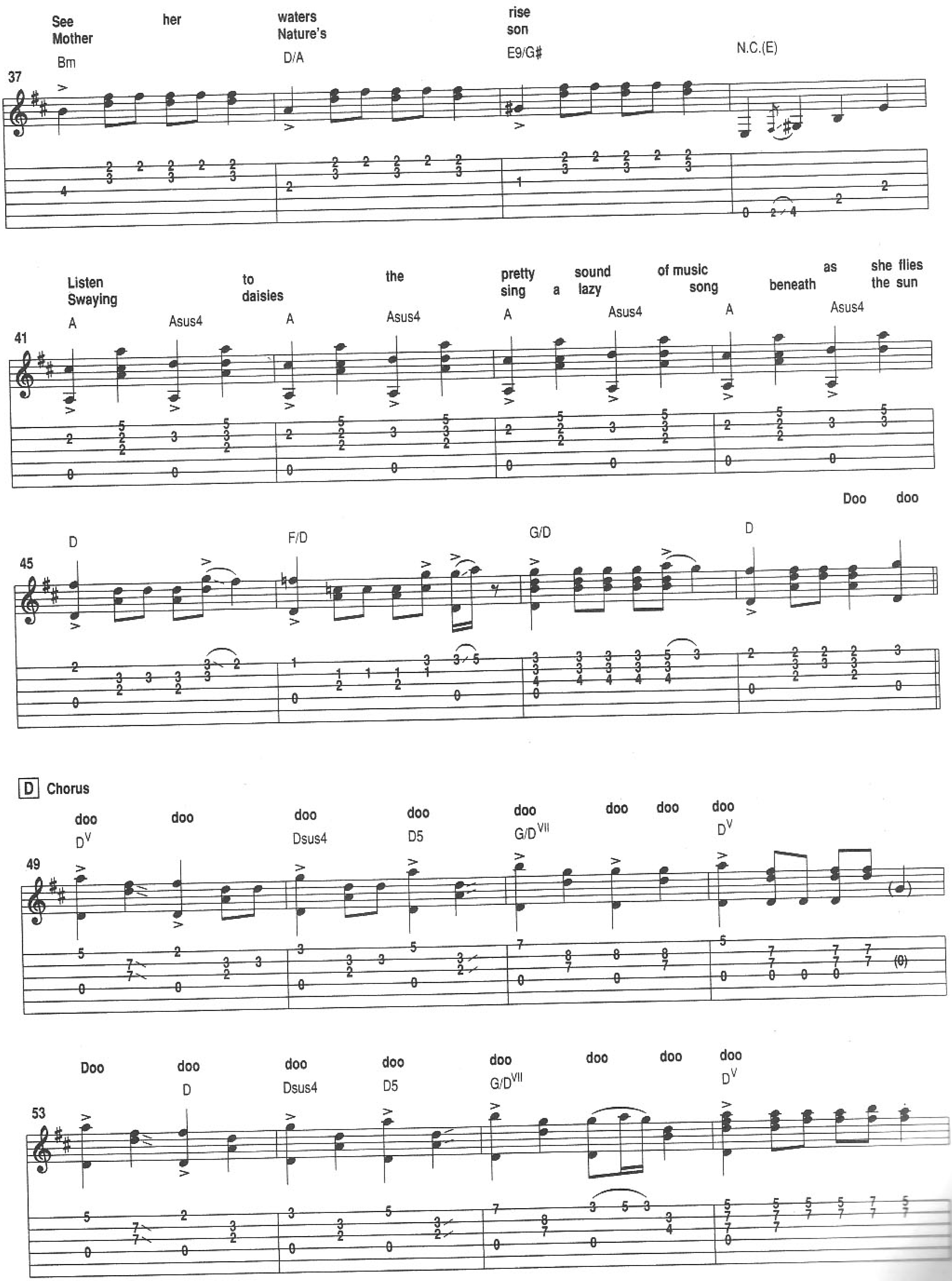
BEATLES
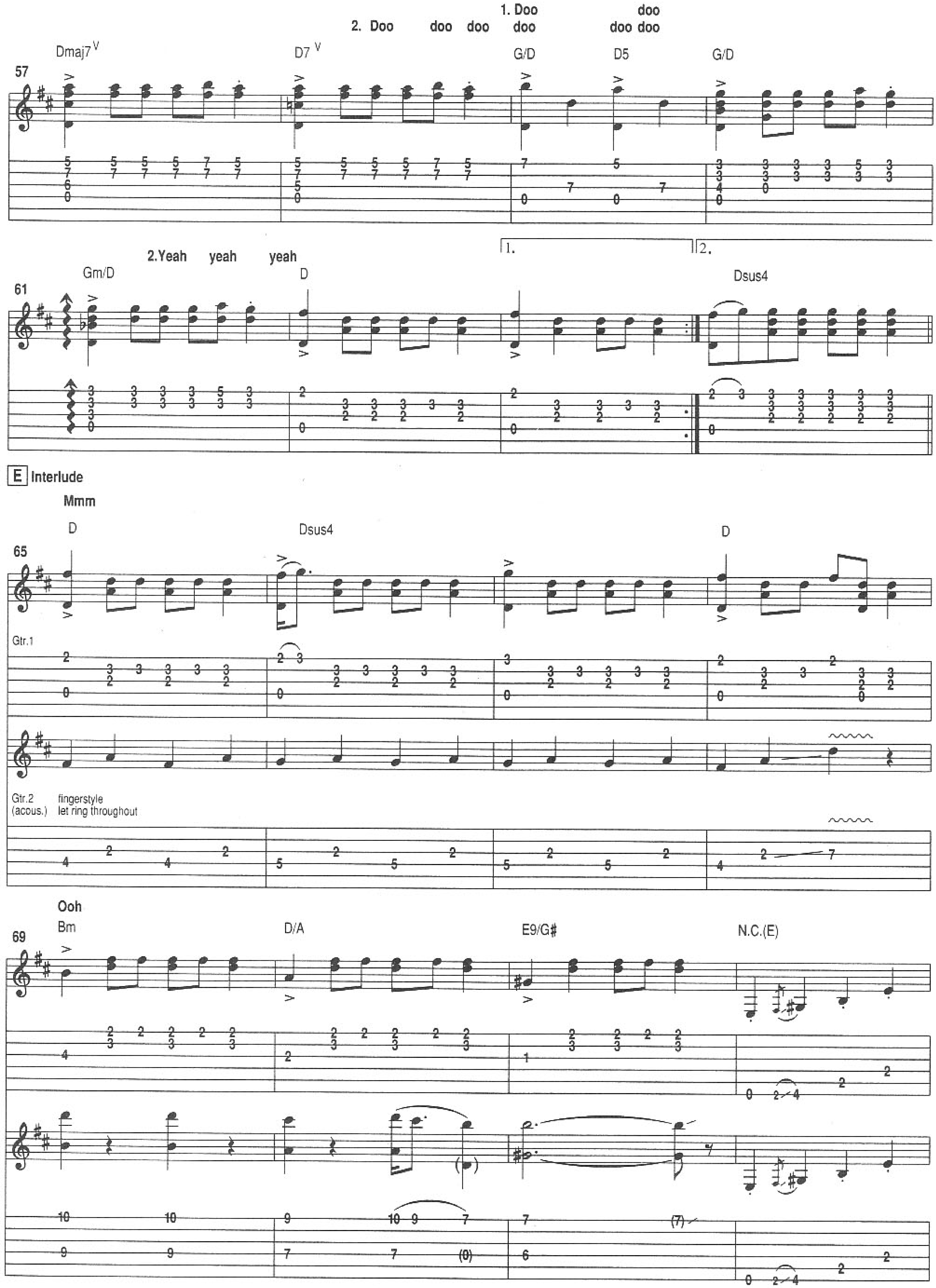
WORDS AND MUSIC BY JOHN LENNON AND PAUL McCARTNEY
TRANSCRIBED BY DALE TURNER

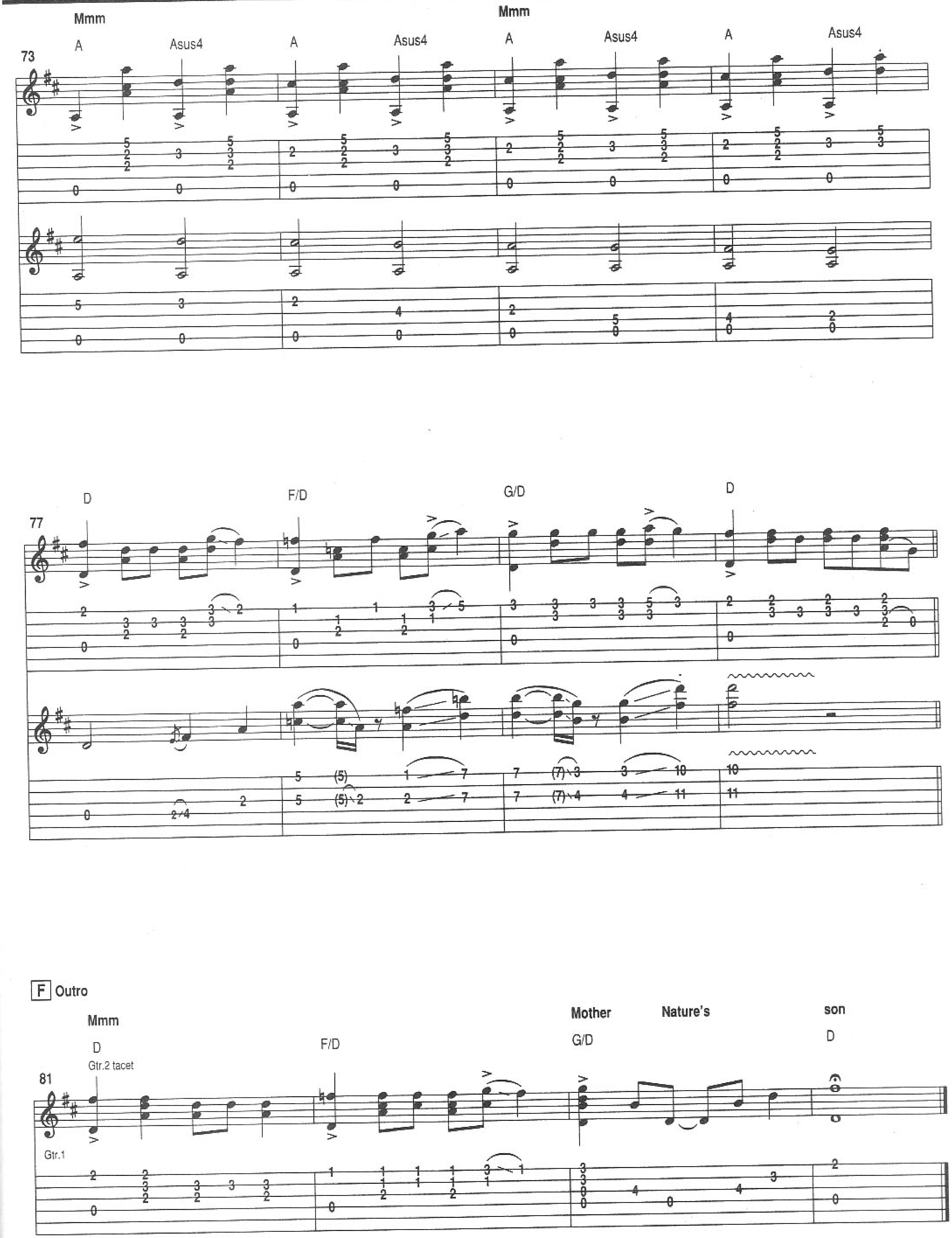


As heard on the Capitol recording *The Beatles*


Mother Nature's son
Bm D/A E9/G# E9
17
All day long I'm sitting singing songs for everyone
A Asus4 A Asus4 A Asus4 A Asus4
21
D Dsus4 D F/D G/D D
25
Dsus4 D F/D G/D D
29
C 2nd and 3rd Verses*
2. Sit beside a mountain stream
3. find me in my field of grass
Dsus4 D
33
* Play simile 2nd time


See her waters rise
Mother Nature's son
Bm D/A E9/G# N.C.(E)
Listen to the pretty sound of music as she flies
Swaying daisies sing a lazy song beneath the sun
A Asus4 A Asus4 A Asus4 A Asus4
Doo doo
D F/D G/D D
D Chorus
doo doo doo doo doo doo doo doo
D^V Dsus4 D5 G/D^VII D^V
Doo doo doo doo doo doo doo doo
D Dsus4 D5 G/D^VII D^V


1. Doo doo
2. Doo doo doo doo doo doo
Dmaj7
D7
G/D
D5
G/D
2.Yeah yeah yeah
Gm/D
D
1.
2.
Dsus4
E Interlude
Mmm
D
Dsus4
D
Gtr.1
Gtr.2 (acous.)
fingerstyle
let ring throughout
Ooh
Bm
D/A
E9/G#
N.C.(E)


Mmm
A
Asus4
A
Asus4
Mmm
A
Asus4
A
Asus4
73
D
F/D
G/D
D
77
F Outro
Mmm
D
Gtr.2 tacet
F/D
Mother
Nature's
son
G/D
D
81
Gtr.1

technical ECSTASY

By Ritchie Fliegler

The 10 greatest guitar gear innovators.

WHAT DO THE 100 best guitarists all have in common? Besides being great players and setting the standards by which other players are judged, all of them have used instruments and equipment designed by the music industry's most brilliant minds. Here, in alphabetical order, are the top 10 equipment innovators who shook the guitar world.

It all had to start somewhere, and as far as the electric guitar is concerned, **George Beauchamp** is square one. As a cohort of the Dopyera brothers (who started Dobro) and Adolph Rickenbacker, Beauchamp (with the help of metal worker Paul Barth) built what is arguably the first commercial electric guitar—the Rickenbacker "Frying Pan." Debuting in 1931, the Frying Pan was a Hawaiian-style steel guitar with a "horseshoe" magnet pickup. This pickup has remained virtually unchanged to this day and is found on many of Rickenbacker's coolest instruments, chiefly the 4001 bass. Beauchamp was the first guy to get the electric guitar to market and offer it for sale on a broad basis.

Where would MTV's programming department be without the legacy of **C.F. Martin**? C.F. first learned about instrument making from his dad, who was employed in a low-level job by the local violin-makers guild in Markneukirchen, Germany. In 1833, Martin moved to the U.S. where he set up shop in lower Manhattan. By 1839, big city life took its toll on this German country boy, and he was off to the rural solitude of Nazareth, Pennsylvania. Martin's earliest works owed much to his European violin-maker roots. These guitars were ornate and small, designed to be played in parlors and cafés. The first decade of the 1900's saw the introduction of the Dreadnought style. To this day, this is the most commonly sold Martin and the one that is most copied for its volume and big tone.

Someone had to invent the vacuum tube and associated amplifier, and that someone was **Lee deForrest**. DeForrest was a bit of an egomaniac and showman. (One of his several wives knew it was time to go when he asked her to write a book titled "I Married a Genius.") Because of his bad reputation, many historians (and other inventors) have tried to discredit deForrest, but the U.S. patent office still has the patent for the thermionic vacuum tube, #841387, on file in Lee's name.

I can see it now—philosophers in the 23rd century debating whether or not there would have been a "1980's" without the efforts of **Jim Marshall**. With his associates Ken Bran and Dudley Craven, Marshall came up with the answer to Brit guitarists' biggest problem—the high cost of American imports. Ken and Dudley tried as hard as they could to copy an early Fender Bassman (which Jim's shop clientele felt was the measure of a good guitar amp), but "failed" in their task. While the schematic of an early Marshall JTM (*Jim* & *Terry Marshall*—Terry is Jim's son) is virtually identical to the Bassman, there were too many differences between the types of small components, transformers and speakers used to construct Fender amps and what was available in the UK—enough to create a totally new sound.

During the early Seventies there was no source for spare or upgrade parts for your guitar, so you were out of luck if your pickup stopped working. **Larry DiMarzio** seized the opportunity and created his first product, the Super Distortion Humbucker. Sold through New York's Guitar Lab and in ads in the *Village Voice, and* despite the very homemade look of glued Plexiglas coils, five-minute epoxy and a pile of magnet nails, the SDH was an instant hit. Every guitar player in New York had to have one. This Staten Island cottage industry soon blossomed into a major enterprise encompassing virtually every type of part needed to fix, restore or even build an electric guitar. Soon to follow were companies like Schecter, Mighty Mite, WD, Charvel and many others.



Jim Marshall



C.F. Martin



Seth Lover

Leo Fender . . . Let's see . . . Made the first mass market guitar amp, the Telecaster, the Stratocaster, the Precision *and* Jazz basses and a few other nicknacks along the way. Yep, ol' Leo certainly knew which way was up! Surrounded by a "skunk works" of cronies like Bill Carson, Freddie Tavares and Don Randall, Leo built what was, and still is, arguably the most diverse "guitar" company—one that is equally well-known for its guitars, basses and amps. Leo's genius spawned the works of Jim Marshall, Floyd Rose, Grover Jackson, Wayne Charvel, entire Korean and Japanese industries and more. Not bad for a radio repairman from the orange groves of Fullerton, California.

Seth Lover is another one of those good guys who languished in obscurity for a few decades. Lover invented the humbucking pickup in the Fifties, while working for Gibson. He was given the task of reducing the 60Hz hum that Gibson's jazz artists found so annoying (Fender's cowboys and rock and rollers seemed to care less). Seth found the answer by placing two identical coils of wire with opposite magnetic fields next to each other and wiring them in series. The string energy made it through, but noise fields were canceled by the humbucker's equal and opposite magnetic physics. Recently brought back into the limelight by Seymour Duncan, let's give a big harmonic squeal of a cheer to Mr. Lover.

mantic past.
ation and
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er wanted









Ted McCarty may or may not have actually "invented" the following: the Les Paul, the humbucking pickup, the Flying V, the Explorer, the ES-335, the fuzz tone, the SG and his namesake Paul Reed Smith model, but without him none of them would exist. McCarty came to Gibson in 1948 from the Wurlitzer piano and organ company. Hired as general manager, he became president and CEO within a year. Under McCarty, Gibson was a hotbed of innovation. McCarty quickly made up for lost time in the battle between archrival Fender, one in which the two companies would eventually share the king-of-the-hill position as the great American guitar makers.

While Fender and Gibson were catering to the professional elite, Harmony and others of its ilk were trying to satisfy the entry level. Somewhere in the sub-entry level, **Nat Daniels** found his niche. His Danelectro company was founded in 1948 as a maker of amplifiers, and his first guitars hit the ground running in 1958. In a short 10-year run, Daniels redefined the meaning of the word "junk." His guitars were a brilliant combination of found objects like lipstick covers used for pickup housings and "alternative" materials like Masonite and leatherette for bodies. In fact, Danelectro's use of these "nontraditional" guitar elements can be viewed as the building blocks for later efforts by Ampeg, Travis Bean, Steinberger and Parker. Because of their unique makeup, Danelectros have a sound all their own: Jimmy Page is an ardent Dano freak—listen to "Kashmir" for a taste of what can be done with a "crap" guitar. Danelectro also introduced the electric sitar and six-string bass. In 1967, the distressed company was sold to MCA who changed the name to Coral, also the name of their record label.

Next time you flip the preamp knob to "10" to get that full-blown sound at moderate volume, think of **Randall Smith**. In the early Seventies, installing master volume controls on the terrifyingly clean amps of the time was a trick performed by an elite few. Smith brought this innovation to the masses as part of his first commercial product, the Mesa/Boogie amplifier. Smith was also one of the first manufacturers to advertise amps as instruments, not a "black box." This penchant for amp-as-instrument was evident in the beautiful hardwood cabinets and wicker grilles found on the earliest models (and still available as an option today). So next time you wind it up, but keep it down, think of Randall Smith and the fact that almost every amplifier made today uses some form of his design innovations.

American Guitars, *by Tom Wheeler and* AMPS !, *by yours truly, were used as sources for some of the information in this article.* ●

UNPLUGGED HEROES

Continued from page 117

JONI MITCHELL

"My style is quite different. People were always telling me I was playing things wrong."

—Joni Mitchell

Joni Mitchell's syncopated rhythm playing and sophisticated fingerstyle technique shattered the stereotype of the singer/songwriter lazily strumming chords and picking simple arpeggios on a guitar.

"I think of the guitar as an orchestra," says Mitchell. "The top three strings are muted trumpets, the midrange is viola and my thumb plays a sparse, eccentric bass line. The thumb plays vertically while the rest of the fingers are swinging, which gives a funny kind of Senegalese quality to my shuffle, as if my thumb is playing a monkey chant and the rest of me is swinging like Robert Johnson on Mars."

Whereas most acoustic players employ a handful of open tunings, Mitchell has built her style around the use of more than 50 different alternate tunings, which she employs to play the unusual chord voicings that accompany her emotive vocals.

Ever since making her debut in 1968, Mitchell has sustained an adventurous and varied career. She found success as a "folk" artist, explored jazz-fusion with players like saxophonist Tom Scott, guitarists Pat Metheny and Robben Ford and bassists Jaco Pastorius and Charles Mingus, and dabbled with synth-oriented pop. Mitchell's influence is wide-reaching, inspiring guitarists from Jimmy Page and Slash to Prince and Richard Thompson.

EQUIPMENT: Steve Klein custom acoustic, Martin D-28
SIGNATURE SONG: "Hejira" from *Hejira* (Asylum, 1976)
CLASSIC ALBUM: *Hits* (Reprise, 1996)

JOHN RENBOURN

"There's no limit to what you can do with the steel-string guitar."

—John Renbourn

Whether he's playing a ragtime tune, a medieval-tinged dance in DADGAD or a Celtic air, British fingerstylist John Renbourn does it with a touch and tone that sounds more classical than folk. But the well-schooled Renbourn (he actually teaches at a British university) is still the same musician who in the mid Sixties played rhythm and blues with Hogsnort Rupert and his Famous Porkestra, an outfit that probably would have met with less than unqualified approval from Segovia.

But that is part of Renbourn's greatness—an ability to fingerpick on every side of the street, as it were. A big fan of Big Bill Broonzy, Renbourn altered his bluesy style considerably when he met up with British traditionalist Bert Jansch in the mid Sixties. The two recorded some eclectic duo albums that ultimately led to the formation of Pentangle, the unique folk-rock ensemble, in which Renbourn played a lot of electric guitar. He later returned to the acoustic exclusively with his own traditional band. In recent years, he has recorded numerous lovely solo albums filled with his inspired originals as well as arrangements of everything from pre-Renaissance music to parlor guitar compositions—all played with the same elegant, "classical" approach.

EQUIPMENT: Franklin OM, Guild D-55
SIGNATURE SONG: "Faro's Rag" from *The Hermit* (Shanachie, 1991)
CLASSIC ALBUM: *The Black Balloon* (Shanachie, 1990)

DOC WATSON

"I'd rather people remembered me as a decent human being than as a flashy guitar player."

—Doc Watson

A gifted singer, banjoist and guitarist, and a living repository of an enormous store of folk music, Arthel "Doc" Watson is a giant among acoustic musicians. His tasty, Merle Travis-inspired fingerstyle playing and fast, fluid and clean-as-a-whistle flatpicking—particularly his groundbreaking guitar arrangement of the fiddle tune "Black Mountain Rag" (*Doc Watson*, Vanguard, 1964)—demonstrated to a new generation of folk and country players that the days of the traditional boom-chick strummer were numbered.

In more than 30 years of recording, Watson has rarely recorded a solo without substance or a blazing fill without soul. His legion of protégés—Tony Rice, Dan Crary and Mark O'Connor among them—have been inspired by Watson's spectacular cross-picking and inventive accompaniments, but even more by his unflagging devotion to the instrument he rejuvenated decades ago.

EQUIPMENT: Gallagher cutaway dreadnought, Martin D-28 with Henderson neck
SIGNATURE SONG: "Deep River Blues" from *Doc Watson* (Vanguard, 1964)
CLASSIC ALBUMS: *Doc Watson on Stage* (Vanguard, 1970)



THE THREE FUNKATEERS

STEVE CROPPER

"I get locked into a groove and defy everybody to tell me it's wrong. I want everybody to build around me."

—Steve Cropper

Perhaps the consummate R&B rhythm guitarist, Steve Cropper played with incredible taste and economy on many of the greatest hits ever recorded in Memphis' legendary Stax/Volt studios. His staccato chords and to-the-point fills propelled songs like Sam and Dave's "Soul Man," Wilson Pickett's "Midnight Hour" and Eddie Floyd's "Knock on Wood," while his work with his own band, Booker T. and the MG's, remains a model of inspired minimalism, especially his playing on "Green Onions." Cropper recently reunited with Booker T. and the MG's, backing up Neil Young on his 1993 tour.

EQUIPMENT: Fender Esquire and Telecaster; Fender Harvard and Super amps.
SIGNATURE SONG: "Soul Man" from Sam and Dave, *The Best of Sam and Dave* (Atlantic, 1969)
CLASSIC ALBUM: Booker T. and the MG's: *Best of Booker T. and the MG's* (Atlantic, 1968)

EDDIE HAZEL

"In Detroit during the Seventies, there were a bunch of bands that were rock but funk, too. There were some serious guitarists in those bands, but they all wanted to be Eddie Hazel."

—Randy Jacobs of Was (Not Was)

Dozens of guitarists revolved through the doors of George Clinton's various Parliament and Funkadelic lineups, but Eddie Hazel remains the most influential. His bluesy, psychedelic fretboard fireworks—particularly the extended solo on his signature tune, "Maggot Brain"—are



THE THREE FUNKATEERS often compared to Hendrix's work, but Hazel is distinguished by his innately funky rhythms and rocking, almost metallic riffs. Hazel's playing on Funkadelic's early-Seventies releases has influenced generations of guitarists, including Living Colour's Vernon Reid and the Red Hot Chili Peppers' late Hillel Slovak and John Frusciante. Hazel ripped it up onstage with Parliament-Funkadelic until he died of stomach cancer in 1992.

EQUIPMENT: Fender Stratocaster, Kramer; Marshall 100-watt amplifier; Vox wah-wah
SIGNATURE SONG: "Maggot Brain" from Funkadelic, *Maggot Brain* (Westbound, 1971)
CLASSIC ALBUM: *Maggot Brain*

JIMMY NOLEN

"Jimmy Nolen played simple grooves but he was tight, funky and relentless. He'd get you caught up in this hypnotic trance, and when he made a little variation in the pattern you'd go, 'Whew!' "

—**Nile Rodgers**

JIMMY NOLEN LAID the foundations for funk guitar when he played his punchy E9 chord fills on "Papa's Got a Brand New Bag," the first record he ever made with James Brown. From 1965 until his death in 1983, Nolen recorded dozens of singles with Brown that featured his syncopated sixteenth-note strums, precise single-note patterns and timeless vamps.

Weaving chord patterns behind and around the horn arrangements that dominated many of the songs, Nolen drove the groove into listeners' brains, producing an effect that was more felt than heard. Samples of the guitarist's playing can be heard on many rap and hip-hop recordings.

EQUIPMENT: Gibson ES-335, Acoustic Black Widow, Japanese Strat copy; Fender Twin Reverb
RECORDINGS: "Let Yourself Go" from James Brown, *Star Time* (Polygram, 1991)
CLASSIC ALBUM: James Brown, *Star Time*

The following writers contributed to this article: Andy Aledort, Tom Beaujour, Askold Buk, Jeff Colchamiro, J.D. Considine, Alan di Perna, Chris Gill, Tony Green, Mordechai Kleidermacher, Robert Palmer, Alan Paul, Tom Sinclair, Harold Steinblatt, Chip Stern, Brad Tolinski. ●

THEY MIGHT BE GIANTS
Continued from page 70

DAVE MATTHEWS

"The reason I stick with the acoustic is that I have an obsession with its percussive qualities." —Dave Matthews

Dave Matthews's funky, percussive acoustic guitar grooves are the cornerstone of the Dave Matthews Band's unique brand of pop music. Matthews slams his guitars like O.J. in a fit of jealousy, muting the strings with his left hand for added rhythmic chunk, plucking piano-like chords with his right hand or scraping the strings violently with a pick. Favoring fractured lines, rhythmic fills and partial chords over open-position chords, Matthews shows that "unplugged" doesn't necessarily mean "laid back."

EQUIPMENT: Lakewood M-32, Gibson Chet Atkins SST
SIGNATURE SONG: "So Much to Say," from *Crash* (RCA, 1996)
CLASSIC ALBUM: *Under the Table and Dreaming* (RCA, 1994)

TOM MORELLO

"It took a while for me to realize that I should concentrate on the eccentricities in my playing and find my own voice." —Tom Morello

Tom Morello is the Nineties' greatest fusion player—not jazz-fusion a lá Jeff Beck, Al Di Meola and John McLaughlin, but a new style that marries heavy metal, rap and funk. The wizard of the Whammy pedal, Morello creates some of the wildest, non-guitarlike sounds imaginable, such as imitating the white noise blur of record-scratching with uncanny precision. His riffs pummel the head like Mike Tyson in his prime, helping drive the band's politically charged lyrics home.

EQUIPMENT: Strat-style parts guitar with Performance neck and EMG pickups; Marshall 50-watt JCM-900; Digitech Whammy Pedal
SIGNATURE SONG: "Killing in the Name" from *Rage Against the Machine* (Epic, 1992)
CLASSIC ALBUMS: *Rage Against the Machine*

KIM THAYIL

"When I discovered dropped-D tuning, I started experimenting and never stopped." —Kim Thayil

Although Kim Thayil regularly credits the Melvin's Buzz Osbourne with pioneering the use of the dropped-D tuning in rock, it is the Soundgarden guitarist who popularized the tuning and made it the signature sound of grunge. Immortalized on such Soundgarden classics as *Badmotorfinger* and *Down on the Upside* (1996), this simple procedure, in which the low E string is tuned down to a D, has become almost as ubiquitous in rock guitar as the power chord.

EQUIPMENT: GUILD S-1; Peavey VTM 120, Mesa/Boogie Dual Rectifier
SIGNATURE SONG: "Rusty Cage," from Soundgarden, *Badmotorfinger* (A&M, 1994)
CLASSIC ALBUMS: *Badmotorfinger*

TRENDS
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"Pictures of Home," "Child in Time," "Mistreated" and "Demon's Eye," and Rainbow's "Gates of Babylon").

"No band had a bigger impact on me than Deep Purple," says Malmsteen. "For my eighth birthday I was given a copy of *Fireball* by my sister, and Blackmore's playing on 'Demon's Eye' kicked my ass across the room! It's total blues. In the rare album pressing that I have, 'Strange Kind of Woman' was for some reason deleted and substituted with 'Demon's Eye.'

"Except for 'Carry On Wayward Son,' every song on *Inspiration* came off of albums that had more well-known songs on them. I chose songs that made me what I am today, rock and roll-wise. I really didn't want to include songs that everyone knows."

Malmsteen speaks of Deep Purple the way

HARD MUSIC TOP 25

CONCRETE SoundScan

WEEK ENDING 11/17/96

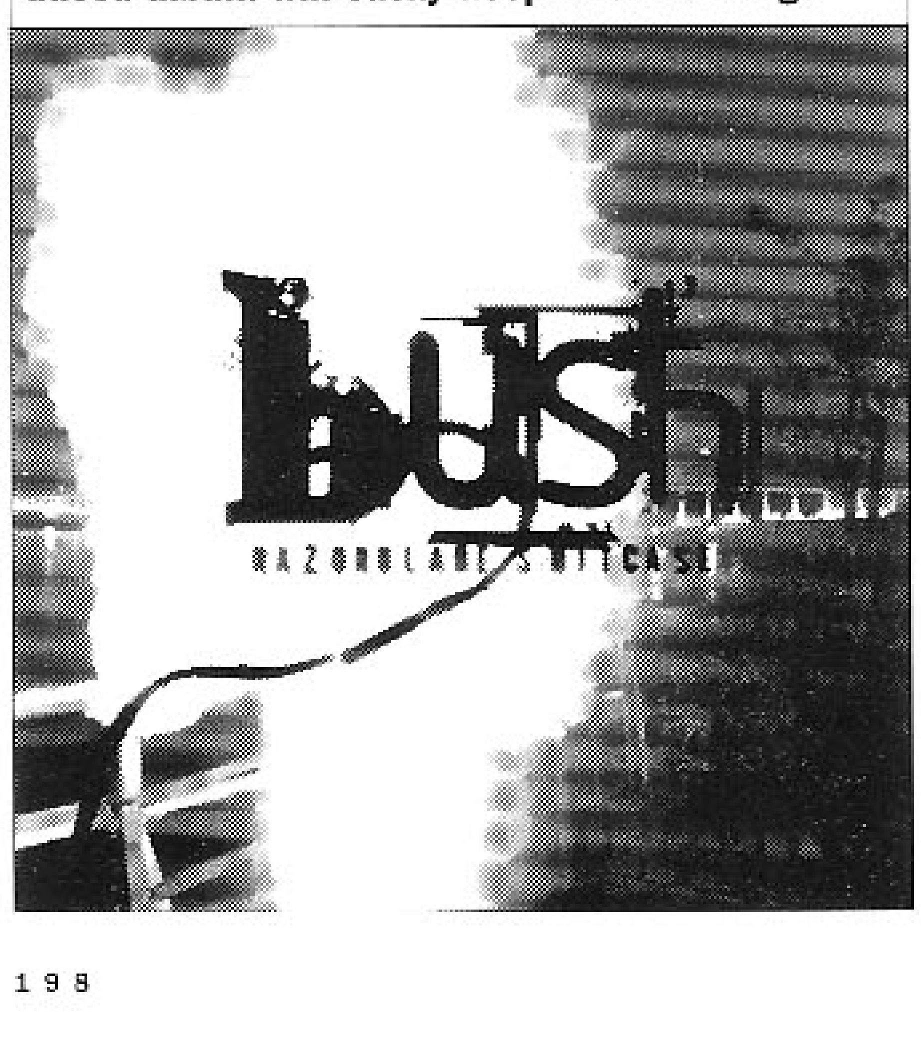
LAST WEEK	THIS WEEK	ARTIST	TITLE
1	1	MARILYN MANSON	ANTICHRIST SUPERSTAR
2	2	VAN HALEN	VOL. 1-BEST OF VAN HALEN
4	3	TOOL	AENIMA
5	4	SUBLIME	SUBLIME
3	5	KORN	LIFE IS PEACHY
6	6	311	311
10	7	METALLICA	LOAD
9	8	NIRVANA	FROM THE MUDDY BANKS OF WISHKAH
11	9	SOCIAL DISTORTION	WHITE LIGHT WHITE HEAT...
12	10	PEARL JAM	NO CODE
7	11	DANZIG	BLACKACIDEVIL
14	12	SOUNDGARDEN	DOWN ON THE UPSIDE
8	13	311	ENLARGED TO SHOW DETAIL
13	14	ALICE IN CHAINS	UNPLUGGED
18	15	RAGE AGAINST THE MACHINE	EVIL EMPIRE
15	16	SMASHING PUMPKINS	MELLON COLLIE AND THE...
22	17	BUSH	SIXTEEN STONE
16	18	CORROSION OF CONFORMITY	WISEBLOOD
17	19	RUSH	TEST FOR ECHO
21	20	LOCAL H	AS GOOD AS DEAD
19	21	MARILYN MANSON	SMELLS LIKE CHILDREN
—	22	CARCASS	WAKE UP & SMELL THE CARCASS
20	23	WHITE ZOMBIE	SUPERSEXY SWINGIN' SOUNDS
26	24	STONE TEMPLE PILOTS	TINY MUSIC-SONGS...
—	25	DESCENDENTS	EVERYTHING SUCKS

THE CONCRETE/SOUNDSCAN TOP 25 RETAIL CHART IS COMPUTER TABULATED FROM ACTUAL OVER THE COUNTER RECORD SALES FROM THE TOP HARD MUSIC STORES IN THE COUNTRY.

BUSH - *Razorblade Suitcase*

(Trauma/Interscope)

In just two years time, Bush went from relative obscurity to being one of the biggest rock bands on the market. They did it on the strength of debut album *Sixteen Stone*, a record that spawned not one, not two, but *five* hit singles ("Everything Zen," "Little Things," Comedown," "Glycerine" and "Machinehead"). Performances on Howard Stern's morning show and "Saturday Night Live" followed, along with cover stories in *Details* and *Rolling Stone.* It all confirmed the fact: Bush had arrived. Few albums could deliver on that kind of build-up - and Bush doesn't try to. Rather than re-release *Sixteen Stone Pt. 2*, the band have forged ahead with *Razorblade Suitcase*, an album that finds sharp hooks within the raw and gnarled guitar sound of songs like "Personal Hollowday," "Cold Contagious" and "Swallowed." This Steve (Nirvana) Albini-produced album will easily keep Bush burning.



other men speak of their lovers: "The second Purple album that I heard was *Machine Head*, and I loved every song on it. But I didn't want to do 'Smoke on the Water,' 'Highway Star' or 'Lazy' on *Inspiration* because those songs have been done to death. So I chose 'Pictures of Home' instead.

"One of my all-time favorite Blackmore songs is 'Gates of Babylon,' the one song I absolutely had to have on *Inspiration*. To me, that was the epitome of how good you can play guitar, and I felt dwarfed by it. That song probably fits my style more than anything else on *Inspiration*."

Fans of Allan Holdsworth's fluid, jazz-flavored virtuosity will want to hear Malmsteen's whiplashing rendition of "In the Dead of Night." "That solo was one take. I tried my best to follow Holdsworth's superb legato playing, but it's nowhere as good. It's a cool song to play lead over because you get to use your brain a lot."

Malmsteen hopes that covering the material of other artists will help him attract new fans. "For the U.S. market, *Inspiration* is the right album for me now," he says. "By doing 'Carry On Wayward Son' I might be able to get airplay in the U.S. And also, my version of 'Manic Depression' might give people a different impression of me because I sing lead vocals. Hendrix was my biggest early influence, and I would never have picked up a guitar in the first place if it weren't for him."

Though universally heralded as a guitarist's guitarist, Yngwie can burn brightly on bass, too. He played a Fender Precision on most of *Inspiration*. "I'm most pleased with my bass work on 'Gates of Babylon' and *[Rush's]* 'Anthem' because I really get to let loose on those tracks," he says.

"I prefer playing bass with a pick because you can never get the same sound with your fingers. There's always a bit of a *clunk* whenever you hit a note with your fingers, whereas with a pick there's an instantaneous attack and you can play more accurately. Many really good bassists find it degrading to play with a pick; they think it's far more impressive to play with your fingers. That may be true, but I don't think it sounds as good."

Just prior to embarking on his international tour in support of *Inspiration*, Yngwie finished composing *A Concerto Suite for Electric Guitar and Orchestra*, the most ambitious project of his career. "The guitar will be the only modern instrument on it," he says. "Once it is scored, it will be rehearsed and set into stone with an orchestra and choir. I've talked to the Leningrad Philharmonic and the New York Symphony, and both were very much interested in working with me. But I don't want a symphony orchestra—I want a Baroque chamber orchestra because I want a more intimate sound. I'll be recording the *Concerto Suite* this coming June with the Prague Philharmonic, and I hope to be able to perform it live with an orchestra in major cities all over the world in 1998.

"I'm probably more highly regarded in classical circles than in rock circles these days," says Malmsteen. "Classical musicians look at me as a contemporary soloist rather than as a rock guitarist. I get fan letters from violinists who listen to my albums before going on stage to play Tchaikovsky concertos! The circle is complete: I took from classical music and now classical musicians are getting something from me. This 'Concerto' project is something I've always wanted to do, and I'm not pretentious about it. It's not like, 'Oh, I think I'll do a concerto.' It's a natural evolution of what I've always wanted to do, and I'm shooting high. It's really going to be my magnum opus.

"Whenever I compose, I arrange everything—the bass and vocal lines, the keyboard modulations and voicings, and even how I want the drums to sound. That's how all classical composers work, and that is how I've always worked, so this project is not so alien to me. And orchestra members don't have overblown egos; they play whatever is written out on paper. I mean, no cellist will say, 'I don't like this part—I'm not going to play it,' because if he did, he'd get a big boot crack in his ass. As most people know, I'm no run-of-the-mill guitarist who just plays a bunch of chords. I've never worked that way—not since I started playing in bands as a teenager. Never!"

Yngwie hopes the *Concerto Suite* will prove to Malmsteen's detractors, once and for all, that he is capable of more than just fretboard flash. "I don't know of any other guitarist who has undertaken so adventurous a project," he says. "When other people utilize an orchestra, they usually have live rock drums and maybe a vocalist. They have a band *and* an orchestra. What I'm doing is not the same thing. It's only me, an orchestra and a choir. It's a scary thing and not so easy to pull off, but I like a good challenge. And since I'm the composer and soloist, there is obviously going to be lots of guitar. Ultimately, the *Concerto Suite* will be very baroque-sounding, but it will also have some regal, bombastic sounds reminiscent of Beethoven, like the opening fanfare. There's also a fugue that is very Bach-like, and a requiem—11 movements in all. That's why it's called a concerto *suite*. On most of the movements I'll be playing electric guitar, and there will be some acoustic playing as well.

"It will go a lot further, classically, than my first solo album ever did," says Malmsteen. "*Rising Force* put classical elements in a rock setting. This is going to be a pure classical album but done with electric guitar. It should be filed in record stores in the classical music section. With this endeavor, I'd like to be accepted as a contemporary classical composer." ●

TRENDS

cover BOY

Yngwie Malmsteen looks to his guitar heroes for Inspiration.

by Joe Lalaina



LARRY DIMARZIO

IT'S THE OPENING night of Yngwie Malmsteen's world tour in support of his new album, *Inspiration*, and the several thousand fans packed into the Metropolitan in Rio de Janeiro, Brazil, respond to his every guitar lick with fervor, throwing their fists into the air as they ecstatically headbang to his neo-classical heavy metal. Yngwie has never played South America before, and his fanatical welcome by the Metropolitan crowd reflects just how anxiously the continent has been awaiting his arrival.

One of the few guitarists from the fast-and-flashy Eighties who has managed to keep his career alive in the U.S., Yngwie has at the same time seen his influence and popularity grow overseas. Malmsteen's current multi-continent jaunt will take him and his new band (vocalist Mark Boals, keyboardist Mats Olausson, bassist Barry Dunaway and drummer Tommy Aldridge) through South America, Japan, Europe and the U.S.

"The crowd is amazing here," says Yngwie, relaxing backstage in Rio after a triumphant performance. "Normally I have to say, 'Okay, now it's your turn to sing along.' But the audience started singing without me asking them to. The people here have had my albums for 10 years, so obviously they're very excited to see me."

Malmsteen is gratified that his audience responded to his larger-than-life persona, particularly since he, himself, is a man who expects his heroes to be heroes. "When I was a kid I used to look at pictures of Hendrix and Ritchie Blackmore and be blown away by the way they looked and dressed," he recalls. "They weren't regular people. They seemed untouchable and elevated from the norm. I've always felt that the way you come across is very important. That's why I can't understand the alternative music scene—everyone is dressing in shorts and sneakers—I can't get into that."

On *Inspiration*, Yngwie pays tribute to his heroes with versions of his favorite songs from their catalogs. "The name for this album is truly appropriate," he says. "Not only does it feature the songs that inspired me as a young man, but it was recorded in a very inspiring fashion, as well. My playing is live-sounding and very free. There are very few guitar overdubs and sometimes my playing is a bit over-the-top. My motto is, 'More is more.' Even when I listen back to the album now, it sounds like a fist in your face.

"*Inspiration* was recorded with friends," he adds, "and it turned into a big party with a lot of good people involved. It was initially intended to be a side project and a way for me to break in the new studio in my home. *[See GW January 1996 for an overview of Yngwie's Miami studio.—GW Ed.]*

"I'd like to point out that *Inspiration* is not a 'cover' album," he notes. "I incorporated my own style into each and every song, and none of them sound like copies of the originals. There is a definite Malmsteen flavor to all of them, and I play a variety of styles."

That certainly is true. Among the covers is a fusion tune (U.K.'s "In the Dead of Night"), a classic rocker (Kansas' "Carry On Wayward Son"), European heavy metal (Scorpions' "Sails of Charon"), psychedelic blues (Jimi Hendrix's "Manic Depression") and *five* Ritchie Blackmore songs (Deep Purple's

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